

*Catalogue of a Special Exhibition*  
OF THE  
Irving S. Olds Collection  
OF  
American Naval Prints  
and Paintings

AT THE PEABODY MUSEUM OF SALEM

*July 6 to September 30, 1959*



Commemorating the 160th Anniversary of  
THE LAUNCHING OF THE FRIGATE *ESSEX*  
and the Founding of  
THE EAST INDIA MARINE SOCIETY

1799

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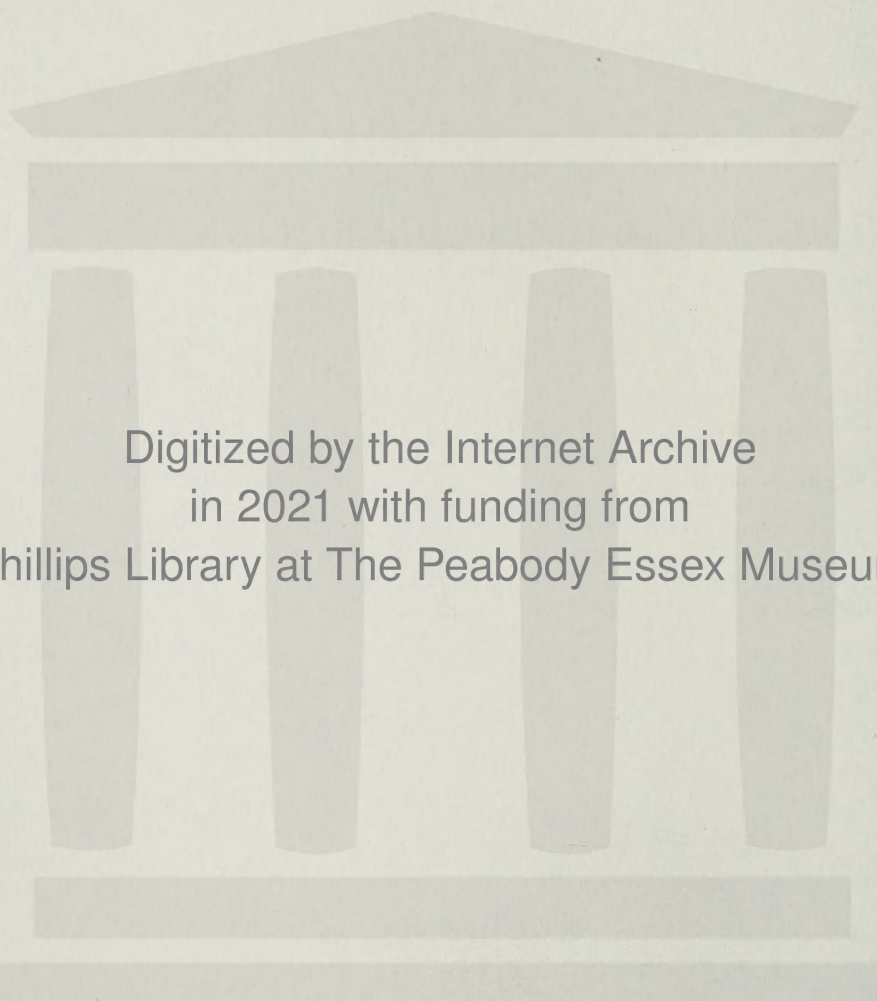
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THE  
IRVING S. OLDS COLLECTION  
OF  
AMERICAN NAVAL PRINTS  
AND PAINTINGS



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## Foreword

**T**HE year 1799 saw two births in Salem destined to have considerable historical importance. One was the building of the Frigate Essex; the other the organization of the East India Marine Society. Launched on September 30, 1799 the Essex would be the first American man-of-war to enter the Indian and Pacific Oceans; and after almost fifteen years of service against the French, the Barbary Pirates, and the British, ended her career at Valparaiso in 1814 with great honor to her commander, officers and crew, fighting two British ships simultaneously. The East India Marine Society, founded by 22 Salem master mariners on August 31, 1799, still vigorous itself, though with the name of its museum function changed to The Peabody Museum of Salem, is today the oldest museum in the United States in continuous operation.

To celebrate the twin birthdays the Museum, through the kindness of Mr. Irving S. Olds, has arranged to exhibit a selection from his unsurpassed collection of American Naval prints and paintings. While some of Mr. Olds's pictures have been shown before, notably at The Grolier Club in 1942-1943, never before has there been an opportunity to examine so many of his extraordinarily fine and rare prints at one time under one roof. His generosity has also made possible the publication of the exhibition catalogue with its profusion of illustrations, a catalogue for which Mr. Olds himself prepared the text.

But so modestly has he written of his collection that only the expert would fully appreciate its scope, its rarities, and the high standard of its condition.

In numerical order attention should first be called to the engraver's proof of the attempt to burn H.M.S. Phoenix and Rose in the Hudson August 16, 1776. This scene in the second state, number 4, was published by J. F. W. DesBarres in The Atlantic Neptune 1778 and is well known. But in the first state, number 3, it is of extreme rarity. It also has the distinction of being based on the work of a participant, Captain Sir James Wallace, commander of H. M. S. Rose, whose origi-

nal sketch was sent home with great alacrity and placed in the hands of one of England's most polished marine painters, Dominic Serres. Within a short time Serres had a finished oil ready for the engraver. Serres was no studio artist, but a man who knew ships and the sea at first hand and how to translate Captain Wallace's sketch into a work of art. Born in France in 1722, he ran away to sea as a boy, eventually becoming a master in the merchant service. He was captured by the British and taken to England in 1758 as a prisoner. There, when released, he studied art under Charles Brooking, helped organize the Royal Academy, became its Librarian, and official marine painter to George III. Many of his paintings, including that from which the engraving of Phoenix-Rose fire ship engagement is taken, are in this country.

The British fleet attacking Mud Island Fort below Philadelphia in 1777 to clear the supply route for Howe's army then laying siege to the Continental capital, number 7, is of equal rarity. Again this is the work of a participant, Lieutenant, later Captain, William Elliott, who served in both the Royal Navy and the Marines. He exhibited at the Free Society of Artists in London as early as 1774 and at the Royal Academy frequently, always scenes or actions with which he was personally familiar. In the last years of his life he took up engraving in aquatint, producing only a few, but these were excellent, though none better than the action-packed Mud Island Fort engagement.

In the same medium are numbers 20 and 21, the earliest aquatints known to have been produced in the United States. These, the work of the American artist, Edward Savage, depict the first great single ship action fought by a frigate of the new United States Navy. Savage was not an eyewitness, but the Constellation's commander, Thomas Truxtun, was a resident of Philadelphia along with Savage, and since the local newspapers printed full first-hand descriptions of the engagement, the artist had ample opportunity to get all the facts concerning it. The pair of aquatints is exceedingly rare.

An eyewitness, although an unwilling one, to the events in numbers 29 and 33, was Charles Denoon, an artist of very considerable ability about whom virtually nothing is known. Indeed, aside from these two



engravings no other work by Denoon has been recorded. The prints exhibited here are respectively the third and second known copies. Charles Denoon, as the name is spelled on the prints, or "Dinoon" as it appears on the official records of the Navy, is listed as a seaman on board the Philadelphia with back pay and rations due while a prisoner of war in Tripoli. He is not included among those who died or "turned Turk" up to the time of the release of prisoners, but no further record of the man has been found.

Closely connected with events in the Mediterranean are numbers 38 and 164, water colors of the U. S. Schooner Enterprise and Frigate Philadelphia. The first is the work of the great master of ship portraiture Antoine Roux, père. The schooner, affectionately known to the Navy as "Lucky Little Enterprise" was one of our great tradition makers, but strange to say Mr. Olds's water color is the only good portrait of her by a first-grade artist from life at the period of her greatness.

Almost the identical words might be used regarding the water color of the U. S. Frigate Philadelphia. In this case, however, the artist is not definitely identified, only his initials "AP" appear on the picture. Whoever he may have been, he did first rate work, because a comparison of the painting with an actual plan drawn by an expert Philadelphia ship-draughtsman proves that the artist included accurately not only all the technical points shown there, but also those which modern researches have disclosed. Of particular interest is the figurehead. The original, the work of the master woodcarver William Rush, shows Hercules with upraised club slaying Hydra, symbolizing the United States in combat with Revolutionary France.

To comment on the points of rarity or artistic merit of each of the selections would require space almost equal to that of the catalogue itself, but the pictures intimately connected with Salem must not be neglected. The first of these is the capture of the Salem privateer Jack by H. M. Brig Observer, number 183. The Jack, owned by Henry Rust, had as her master Captain David Ropes and as her lieutenant William Gray. Off Halifax the Jack with a crew of 60 untrained men met the Observer manned by 173 experienced naval seamen and from

*nine in the evening till two the next afternoon fought it out. With Captain Ropes killed in the first broadside, Lieutenant Gray wounded, and only nine other men left on deck, the Jack surrendered.*

*Another Salem privateer, the famous brig Grand Turk, is shown in the aquatint number 191, and in the original drawing, number 192. Her engagement with H.M. Post Office Packet Hinchinbrook has been described many times, but the artist is not a familiar one. He was Walter Innes Pocock, second son of a well-known English marine artist, Nicholas Pocock. Entering the Royal Navy in 1795 at the age of twelve, he was commissioned lieutenant in 1811, and served throughout the Napoleonic Wars. His work ranks almost with that of his father, some of whose work may be seen in numbers 81-85.*

*Two of Salem's own artists, Michel Felice Corne and George Ropes are represented in numbers 50 and 126. Together the two artists decorated Madison Hall with paintings of the War of 1812 naval victories at the time a testimonial dinner was tendered to Commodore Stewart by Salem's leading citizens. This was the occasion when the Museum's model of the U. S. S. Constitution presented by Commodore Hull served as a table decoration. It is not impossible that many of the pictures now exhibited are revisiting Salem, renewing old acquaintances in East India Marine Hall.*

*Beyond all question the exhibition of the Olds Collection is the most distinguished ever held in The Peabody Museum. Its quality, scope, and magnitude have never before been approached within our walls. To Mr. Olds, the Trustees and Staff are deeply grateful for the opportunity to present it.*

M. V. BREWINGTON  
*Curator of Maritime History*



# CATALOGUE

## REFERENCES

Olds means: Mr. Olds' personal catalogue which has been published in part as follows:

*American Naval and Other Historical Prints and Paintings . . .* (New York, 1951) and *Supplement* (no date).

Also, *Bits and Pieces of American History* by Irving S. Olds (New York, 1951).

Grolier means: *The United States Navy 1776 to 1815* (The Grolier Club, New York, 1942).



# Catalogue

1. Engraving of View of the Landing of the New England Forces in the Expedition against Cape Breton, 1745.

This was an endeavor by loyal colonists in New England to aid their mother country when war broke out in 1744 between England and France. After a siege of 40 days the French fortress of Louisbourg on Cape Breton Island surrendered on June 17, 1745. William Pepperrell of Maine, later Knighted, commanded the New England men in this expedition.

Engraved by Brooks after a painting by I. Stevens. Published by R. Wilkinson, London, August 1747.

Colored by hand. Second state. 12¾ in. by 19¼ in.

OLDS 838. Illustrated.

2. Engraving of Fleet of Admiral Boscawen Burnt the *Prudent* and Took the *Bienfaisant* in Louisbourg Harbor on July 26, 1758.

The second capture by the British of the French fortress at Louisbourg in July 1758 led to England's complete victory in the French and Indian War.

Engraved by P. C. Canot after a painting by Richard Paton. Published by John Boydell, London, 1771.

Colored by hand. 14¾ in. by 22½ in.

OLDS 62. Illustrated.

3. Proof before printed title of the first state of the aquatint of the attempted burning of the British ships *Phoenix* and *Rose* by Continental fire ships in the Hudson River above New York on August 16, 1776 during the Revolutionary War.

Engraved from original picture by Dominic Serres after a sketch by Sir James Wallace.

Colored by hand. 11 in. by 20⅞ in.

OLDS 998. GROLIER 1(a). Illustrated.

4. Second and the better known state of the above described *Phoenix* and *Rose* aquatint, showing the Palisades at the right across the Hudson River.

Engraved from original picture by Dominic Serres. Published at

London on April 2, 1778 by J. F. W. Des Barres. Illustration from *The Atlantic Neptune*, published at London.

Colored by hand. 10 $\frac{1}{8}$  in. by 19 $\frac{5}{8}$  in.

OLDS 65. GROLIER 1.

5. Engraving, without title, of the engagement on Lake Champlain on October 11-13, 1776, during the Revolutionary War, in which the Continental fleet under Benedict Arnold was destroyed or routed.

Printed for Robert Sayer and John Bennett, London, December 23, 1776 (publication line cut from this copy).

Colored by hand. 9 $\frac{5}{8}$  in. by 13 $\frac{3}{4}$  in.

OLDS 67. GROLIER 2. Illustrated.

6. Map of the portion of Lake Champlain where the naval action shown in the preceding print took place on October 11-13, 1776.

Engraved by Wm. Faden. Published at London, December 3, 1776.

In black and white. Second state. 10 $\frac{3}{8}$  in. by 16 $\frac{1}{4}$  in.

OLDS 69. GROLIER 2(a).

7. Aquatint of the Action Off Mud Fort in the Delaware River on October 22, 1777, when a British naval force attempted to silence the Continental forts on the lower Delaware River and open up an approach by water to Philadelphia.

Drawn and engraved by Lieut. W. Elliott. Published at London, February 17, 1787.

Colored by hand. Scratch letter proof. 17 $\frac{3}{4}$  in. by 20 $\frac{5}{8}$  in.

OLDS 1075. GROLIER 3. Illustrated.

8. Map of that part of the Delaware River where the action off Mud Fort shown in the preceding print took place on October 22, 1777.

Engraved by William Faden, Charing Cross, April 30, 1778.

In black and white. First state. 17 $\frac{1}{4}$  in. by 26 $\frac{3}{4}$  in.

OLDS 70. GROLIER 3(a).



9. Sepia wash drawing by Pierre Ozanne of the arrival of the French fleet under Count d'Estaing at the mouth of the Delaware River on July 7, 1778 during the Revolutionary War, when France came to the aid of the struggling American colonies following the defeat of General Burgoyne at Saratoga.

The first of a series of drawings of American scenes by Pierre Ozanne, the official artist of the French fleet. 9¼ in. by 15½ in.

OLDS 72. GROLIER 208. Illustrated.

10. Aquatint of Sir George Collier's Victory in Penobscot Bay on August 14, 1779.

The Continental and Massachusetts ships despatched from Massachusetts in July 1779 on the so-called Penobscot Expedition to recapture Castine, Maine, were overwhelmed the next month by a British squadron in the Penobscot River.

Engraved by John Bailey. Published at London by Joyce Gold, November 1, 1814.

In sepia. Oval. 5 in. by 9¼ in. Illustration from *The Naval Chronicle*, London, 1814.

OLDS 73. GROLIER 4.

11. Engraved map of the Attack of the Rebels upon Fort Penobscot in which their Fleet was totally destroyed and their Army dispersed August 14, 1779.

Engraver not named. Published in England, December 18, 1785, for the Continuation (after Tindal's) of Rapin's History of England.

Partially colored by hand. 13¼ in. by 14¼ in.

OLDS 1000.

12. Engraving of the engagement on September 23, 1779, between Captain Pearson of the *Serapis* and Paul Jones of the *Bon Homme Richard* and his Squadron off Flamborough Head, England.

This was one of the most heroic and hard-fought engagements in all naval history, when John Paul Jones, although on a badly damaged ship, replied to a demand for his surrender with the words: "I have not yet begun to fight."

Engraved by Lerpiniere & Fittler after a painting by Richard Paton.  
Published by John Boydell, London, December 12, 1780.  
Colored by hand. 17¼ in. by 22½ in.  
OLDS 74. GROLIER 5.

13. Engraving of Gallant Defense of Captain Pearson in His Majesty's Ship *Serapis* against Paul Jones' Squadron Off Scarborough.  
Engraved by J. Peltro after a painting by Robert Dodd. Published by John Harris, London, December 1, 1781.  
Colored by hand. 11½ in. by 17¾ in.  
Companion to a print of his Majesty's Ship *Mediator* attacking five ships of the enemy in a privateer engagement. (No. 184 in this Exhibition.)  
OLDS 996. GROLIER 6. Illustrated.

14. Engraving of the Action between the *Serapis* and the *Bon Homme Richard* on September 23, 1779.  
Painted by James Hamilton. Engraved by R. Whitechurch.  
Colored by hand. Probably the first state. 21¼ in. by 32¼ in.  
OLDS 903. GROLIER 14.

15. Engraving of Paul Jones shooting a Sailor who had attempted to strike his Colours in an Engagement.  
A reputed incident in the engagement between the *Bon Homme Richard* and the *Serapis*, for which there is probably no sound historical foundation.  
From the original picture by John Collet. Printed for and sold by Carington Bowles, London. Published, December 2, 1779.  
Mezzotint. Colored by hand. 12¾ in. by 9¾ in.  
OLDS 366. GROLIER 269.

16. Another engraving of the alleged incident of Capt. Paul Jones shooting a Sailor who had attempted to strike his Colours in an Engagement.  
Printed for R. Sayer & J. Bennett, London, January 1, 1780.  
Mezzotint. Colored by hand. 12¾ in. by 9¾ in.  
OLDS 367. GROLIER 268.



17. Engraved portrait of Esek Hopkins.

Hopkins was the Commander-in-Chief of the Continental Navy in the early days of the Revolutionary War. John Paul Jones served under him as a Lieutenant in the American expedition which captured Nassau in the Bahamas in 1776.

Published by Thomas Hart, London, August 22, 1776.

Mezzotint in black and white. First state. 12 $\frac{5}{8}$  in. by 9 $\frac{3}{8}$  in.

Appears to be an imaginary likeness of Hopkins issued in England to meet contemporary interest in that country in the American Revolution.

OLDS 449.

18. Proof before letters of the portrait of John Paul Jones, engraved by J. B. Fosseyeux in 1781 after a drawing from life made in Paris in May 1780 by J. M. Moreau the Younger. Published at Paris.

In black and white. 6 $\frac{5}{8}$  in. by 5 $\frac{5}{8}$  in.

Undoubtedly the most accurate likeness of Jones, together with the Houdon bust which was also executed from life in Paris.

OLDS 829 and 461 for subsequent state with letters.

19. Proof before letters of the portrait of John Paul Jones engraved by Richard Brookshaw. Initials "RB" in lower left hand margin of plate. Published at London.

Mezzotint in black and white. 12 $\frac{3}{8}$  in. by 9 $\frac{7}{8}$  in.

An early English portrait of Jones, in which the artist seems to have used his imagination as to the appearance of his subject.

OLDS 944 and 457 for subsequent state.

20. Aquatint entitled "Constellation & L'Insurgent—The Chace."

This was the first, fought on February 9, 1799, of two famous actions between the U. S. Frigate *Constellation* and French frigates during the Quasi-War with France (1798-1801).

Painted and engraved by Edward Savage, and published by him at Philadelphia on May 20, 1799.

In black and white. 13 $\frac{7}{8}$  in. by 20 $\frac{1}{8}$  in.

Companion to the following print. These two prints are undoubtedly the first aquatints engraved in the United States.

OLDS 94. GROLIER 15. Illustrated.

21. Aquatint of the above mentioned action between the U. S. Frigate *Constellation* and the French Frigate *L'Insurgente* off the Island of St. Christophers on February 9, 1799.

Painted and engraved by Edward Savage, and published by him at Philadelphia on May 20, 1799.

In black and white.  $13\frac{9}{16}$  in. by  $20\frac{1}{8}$  in.

Companion to the foregoing print.

OLDS 95. GROLIER 16. Illustrated.

22. Engraving of the above mentioned action between the U. S. Frigate *Constellation* and the French Frigate *L'Insurgente* on February 9, 1799, entitled "Truxton's Victory."

Published and sold by E. Pember and S. Luzerder, Philadelphia.

In black and white.  $7\frac{1}{8}$  in. by  $10\frac{1}{8}$  in. No engraving relative to Washington printed on the reverse side. Full margins.

OLDS 986. GROLIER 17. Illustrated.

23. Engraving of "G. Washington in his last Illness," which was printed after the death of George Washington on the reverse side of a number of unissued copies of the preceding print of the engagement between the *Constellation* and *L'Insurgente*.

Published by E. Pember and S. Luzerder, Philadelphia, probably shortly after the death of Washington on December 14, 1799.

OLDS 96(a). GROLIER 17.

24. Engraving of the American Frigate *Constellation* capturing the French National Frigate *L'Insurgente* off Basseterre on February 9, 1799.

Published by John Fairburn, London, on October 1, 1800.

Colored by hand.  $8\frac{7}{8}$  in. by  $13\frac{1}{2}$  in.

Companion to a print of an action between the American Merchant Ship *Planter* and a French National Privateer (No. 188 in this Exhibition).

OLDS 98. GROLIER 18. Illustrated.



25. Portrait of Thomas Truxtun, the commander of the U. S. Frigate *Constellation* during the above mentioned action with the French Frigate *L'Insurgente*.

Engraved by Cornelius Tiebout after a painting by Alexander Robertson. Published at New York on November 20, 1799.

In black and white. First state. Oval.  $8\frac{3}{4}$  in. by  $7\frac{1}{8}$  in.

OLDS 832. GROLIER 291.

26. Engraving, without title, of a right profile bust portrait of Thomas Truxtun by Charles B. J. F. St. Memin.

Circular portrait in black and white. Diameter,  $2\frac{3}{8}$  in.

OLDS 487.

27. Engraving of the medal presented by Congress to Thomas Truxtun on March 29, 1800.

On one side is a left profile bust portrait of Truxtun after an engraving by David Edwin, and on the reverse side a view of the action on February 1, 1800 between the U. S. Frigate *Constellation* and the French Ship *La Vengeance*, engraved by Alexander Lawson. Copy of the Resolution of Congress printed below.

Illustration from *The Port Folio*, January 1809.

In black and white. Diameter of medal,  $2\frac{1}{2}$  in.

OLDS 500. GROLIER 292.

28. Engraving of the building of the Frigate *Philadelphia* at Philadelphia, entitled "Preparation for War to defend Commerce."

The Quasi-War with France was the occasion for the construction of the Frigate *Philadelphia* about 1799.

Drawn, engraved & published by W. Birch & Son. Sold by R. Campbell & Co., Philadelphia, 1800.

Colored by hand. First state.  $9\frac{1}{8}$  in. by  $11\frac{7}{8}$  in.

OLDS 375. GROLIER 209. Illustrated.

29. Engraving of the U. S. frigate *Philadelphia* on the rocks off Tripoli, where she unfortunately stranded on October 31, 1803 while chasing an enemy cruiser in the War with Tripoli.

Drawn by Chs. Denoon.

Colored by hand. 11 $\frac{3}{8}$  in. by 19 in.

Companion to No. 33 in this Exhibition.

OLDS 1076. GROLIER 20. Illustrated.

30. Portrait of William Bainbridge, the commander of the ill-fated U. S. Frigate *Philadelphia* which stranded off Tripoli and was captured by the Tripolitans.

Lithographed by Endicott after a painting by John Wesley Jarvis.

Published at New York by G. Endicott.

In black and white. 11 $\frac{3}{8}$  in. by 11 $\frac{1}{8}$  in.

OLDS 437.

31. Aquatint of the Nautical Exploit of the American Ketch *Intrepid*, commanded by Lieutenant Stephen Decatur, boarding and burning the captured American Frigate *Philadelphia* in the harbor of Tripoli on the night of February 16, 1804.

This bold exploit deprived the Tripolitans of making any use of the captured *Philadelphia*.

Drawn by L. Binsse. Engraved by Aubertin.

Colored by hand. 17 $\frac{1}{4}$  in. by 21 $\frac{1}{2}$  in.

OLDS 103. GROLIER 23. Illustrated.

32. Another engraving of the burning of the captured American Frigate *Philadelphia* in the harbor of Tripoli on February 16, 1804.

Dedicated to Captain Decatur by John B. Guerrazzi. Sold in Leghorn, 1805.

In black and white. 11 $\frac{1}{4}$  in. by 15 $\frac{1}{2}$  in.

Companion to No. 34 in this Exhibition.

OLDS 104. GROLIER 24. Illustrated.

33. Engraving of Commodore Preble's Squadron engaging the Gunboats and Forts of Tripoli on August 3, 1804 in an effort to compel the surrender of the Tripolitan capital.

Drawn by Chs. Denoon.

Colored by hand. 11 $\frac{3}{8}$  in. by 19 in.

Companion to No. 29 in this Exhibition.

OLDS 1077. GROLIER 27. Illustrated.

34. Engraving of the attack made on Tripoli on August 3, 1804 by the American squadron under Commodore Edward Preble.

Dedicated to Commodore Preble by John B. Guerrazzi. Sold in Leghorn, 1805.

In sepia. First state, before key to the American ships was added. 11 $\frac{5}{8}$  in. by 15 $\frac{3}{4}$  in.

Companion to No. 32 in this Exhibition.

OLDS 107. GROLIER 26.

35. Portrait of Edward Preble, the commander of the above mentioned American squadron before Tripoli in August 1804.

Engraved by S. Harris, and published about 1810.

Stipple engraving. Colored by hand. 3 $\frac{1}{4}$  in. by 2 $\frac{3}{8}$  in.

OLDS 485(a). GROLIER 286.

Framed with a separate engraving in black and white of the circular medal presented by Congress to Commodore Preble, on one side of which is a left profile bust portrait of Preble after an engraving by David Edwin, and on the reverse side a view of Preble's squadron before Tripoli in 1804, engraved by Alexander Lawson. Illustration from *The Port Folio*, May 1810.

Diameter of engraved medal, 2 $\frac{1}{2}$  in.

OLDS 485(b).

36. Engraving of the Blowing Up of the Fire Ship *Intrepid* in the Harbour of Tripoli on the night of September 4, 1804 by an American party commanded by Master Commandant Richard Somers, in which he and twelve volunteer companions lost their lives in an attempt to destroy the Tripolitan fleet at anchor in that harbor.

Artist and engraver not named.

Colored by hand. 9 $\frac{7}{8}$  in. by 14 in. Illustration from *The Port Folio*, December 1810.

OLDS 112(a). GROLIER 29.

37. Lithograph of the monument, now at the Naval Academy in Annapolis, Maryland, erected in 1805 by officers of the U. S. Navy in memory of Master Commandant Richard Somers and other fellow officers who lost their lives during the War with Tripoli (1801-1805).



Drawn on Stone by A. Hoffs. Lithographed by P. S. Duval, Philadelphia. Illustration from *U. S. Military Magazine*, published by Huddy & Duval, Philadelphia, November 1840.

Colored by hand. Vignette. 10 $\frac{5}{8}$  in. by 8 $\frac{3}{4}$  in.

OLDS 404.

38. Water color painting by Antoine Roux, père, of the U. S. Schooner *Enterprise* (later converted to a brig).

Dated, September 9, 1806, shortly after the conclusion of the War with Tripoli, in which the *Enterprise* had participated. Probably painted at Marseilles.

Removed from a sketch book of Antoine Roux, père. 12 in. by 17 $\frac{1}{4}$  in.

OLDS 885. Illustrated.

39. Aquatint of the Sloop of War *Little Belt* nobly supporting the Honor of the British flag against the U. S. Frigate *President* on May 15, 1811.

This engagement took place more than a year before Congress declared war against Great Britain on June 18, 1812. The official orders to Captain John Rodgers, the commander of the *President*, referred to previous British impressment of American sailors and directed Captain Rodgers to "maintain and support at every cost and risk the dignity of our flag."

Drawn and engraved by William Elmes. Published & Sold, October 25, 1811, by Edward Orme, London.

In black and white. 14 $\frac{1}{8}$  in. by 19 $\frac{1}{2}$  in.

OLDS 113. GROLIER 30.

40. Water color painting by Joseph Cartwright of the action between the U. S. Frigate *President* and the British Sloop of War *Little Belt* off Cape Henry, Virginia, on the evening of May 15, 1811 (incorrect date in title inscribed below painting).

Signed by the artist. 12 $\frac{3}{4}$  in. by 18 $\frac{1}{4}$  in.

OLDS 841.

41. Aquatint of the above mentioned action between the U. S. Frigate *President* and the British Sloop of War *Little Belt* on May 15, 1811.

Presumably engraved after the foregoing signed painting by Joseph Cartwright, the scene being the same.

Drawn by J. Cartwright. Engraved by J. Hassell. Published at London on December 1, 1811 by J. Hassell and J. Cartwright.

Colored by hand. 13 $\frac{7}{8}$  in. by 20 $\frac{3}{8}$  in.

OLDS 114. GROLIER 31. Illustrated.

42. Proof before printed letters of the foregoing aquatint by J. Hassell of the action between the U. S. Frigate *President* and the British Sloop of War *Little Belt* on May 15, 1811.

Description of the action and of the armaments of the two ships in a handwritten inscription.

Aquatint. Colored by hand. 13 $\frac{7}{8}$  in. by 20 $\frac{3}{8}$  in.

OLDS 115. GROLIER 31.

43. Oil painting by Thomas Buttersworth of the escape off the Atlantic coast near New York of the British Frigate *Belvidera* from the U. S. Frigate *President* and the other ships in the American squadron commanded by Commodore John Rodgers on June 23, 1812, five days after a state of war with Great Britain had been declared to exist by Congress.

This was the opening naval action of the War of 1812.

Signed by the artist. 16 in. by 22 in.

OLDS 1078.

44. Print of the above mentioned escape of the British Frigate *Belvidera* on June 23, 1812 from the American squadron under the command of Captain John Rodgers.

Lithograph of British origin, presumably published by Charles Hullmandel.

Colored by hand. 12 $\frac{5}{8}$  in. by 19 $\frac{3}{4}$  in.

OLDS 117.

45. French print of the action on August 23, 1812 (incorrect date) between the U. S. Frigate *President* and the British Frigate *Le Belveder*.

Lithographed by L. J. Auger.

Colored by hand. 7¼ in. by 11<sup>5</sup>/<sub>16</sub> in.

OLDS 118. See GROLIER 34. Illustrated.

46. Engraving of the escape of the U. S. Frigate *Constitution*, commanded by Isaac Hull, from the British Squadron after a chase of sixty hours on July 17-19, 1812.

During a protracted calm Captain Hull succeeded in escaping from a formidable British squadron off New York by towing and kedging the *Constitution*.

Painted by Michael Corne. Engraved by W. Hoogland. Copyrighted, November 25, 1815, by Abel Bowen.

Colored by hand. First state. 3<sup>1</sup>/<sub>8</sub> in. by 7<sup>1</sup>/<sub>8</sub> in.

Illustration from *The Naval Monument*, Boston, 1816.

OLDS 119(a). GROLIER 35.

Framed with a bust portrait of Isaac Hull, engraved by David Edwin after a painting by Gilbert Stuart.

Colored by hand. Second state, omitting mention of *The Analectic Magazine*. 3<sup>5</sup>/<sub>8</sub> in. by 2<sup>1</sup>/<sub>8</sub> in.

OLDS 119(b).

47. Engraving of Signal Naval Victory Achieved by Capt. Hull of the U. S. Frigate *Constitution* over H. B. Majesty's Frigate *Guerriere*, Capt. Dacres, August 19, 1812.

This brilliant engagement, fought southeast of Halifax in the early days of the War of 1812, established the fighting qualities of the 44-gun American frigate. Captain Hull's victory was the occasion for a wave of rejoicing throughout the country.

Designed, engraved and published by W. Strickland & W. Kneass, Philadelphia, September 1812.

Colored by hand. 9¾ in. by 13<sup>1</sup>/<sub>8</sub> in.

OLDS 125. GROLIER 41.

48. Engraving of Engagement between the U. S. Frigate *Constitution*, Capt. Isaac Hull, & the British Frigate *Guerriere*, Capt. James R. Dacres, August 19, 1812.

The first of a pair of prints engraved by Benjamin Tanner after drawings by John James Barralet.



Published at Philadelphia by B. Tanner, October 1, 1812.

Colored by hand. First state. 11 $\frac{1}{8}$  in. by 15 $\frac{1}{8}$  in.

OLDS 126. GROLIER 39.

49. Engraving of Explosion of the British Frigate *Guerriere* and Rescue of the Prisoners the day after her Capture by the U. S. Frigate *Constitution*, August 20, 1812.

The second of the above mentioned pair of prints.

Drawn by J. J. Barralet. Engraved by B. Tanner.

Published at Philadelphia by B. Tanner, November 10, 1812.

Colored by hand. First state. 11 in. by 14 $\frac{1}{8}$  in.

OLDS 127. GROLIER 40.

50. Aquatint of Preparing for an Engagement—The *Constitution* clearing for Action & bearing down—*La Guerriere* Laying too.

Engraved by John Rubens Smith after a painting by Michael Corne under directions from Commodore Hull and Captain Morris. Published at Boston, November 1, 1812.

The first of a set of three prints of this action engraved by J. R. Smith after paintings by M. Corne, now at the New Haven Colony Historical Society. The other two prints of the set are not included in this Exhibition.

Colored by hand. 7 $\frac{7}{8}$  in. by 12 $\frac{1}{8}$  in.

OLDS 129. GROLIER 44. Illustrated.

51. Engraving of the Brilliant Naval Victory With the U. States Frigate *Constitution* & the English Frigate *Guerriere* on August 20, 1812 (incorrect date in title of print).

Drawn and engraved by Samuel Seymour. Published at Philadelphia by J. Pierie & F. Kearney, 1812.

Colored by hand. 11 $\frac{3}{4}$  in. by 16 $\frac{5}{8}$  in.

OLDS 124. GROLIER 38.

52. Aquatint of the Engagement between the U. S. Frigate *Constitution* & the British Frigate *Guerriere* which terminated in the complete destruction of the Enemy's ship after a close Action of thirty minutes.

Engraved by Francis Kearny [*sic*] after a design by Thomas Birch.  
Published at Philadelphia by F. Kearny [*sic*].  
Colored by hand. 11¾ in. by 16⅞ in.  
OLDS 123. Illustrated.

53. Mezzotint of the engagement between the U. S. Frigate *Constitution* and his Britannic Majesty's Frigate *Guerriere*, which issued in the Capture and destruction of the *Guerriere*, on August 19, 1812.

Freeman excudit. Engraved from original drawings furnished by Capt. I. Hull. Published at Philadelphia by Freeman & Pierie, March 8, 1813.

Colored by hand. 15⅞ in. by 23¾ in.

OLDS 1080. GROLIER 37.

54. Engraving of The U. S. Frigate *Constitution*, Isaac Hull, Commander, Capturing His Britannic Majesty's Frigate *Guerriere*, James R. Dacres, Commander. Fought on August 19, 1812. Small bust portrait of Captain Hull, engraved by David Edwin, in center of bottom margin.

Engraved by Cornelius Tiebout after a painting by Thomas Birch. Copyrighted, August 5, 1813, by James Webster.

Colored by hand. 17¾ in. by 26⅜ in. Probably the first issue of this print.

OLDS 121 and 120; GROLIER 36.

55. Engraving of the U. S. Frigate *Constitution* Commanded by Isaac Hull Captured his B. M. Frigate *Guerriere* In thirty Minutes on August 19, 1812.

Published by Chs. D. Veechio, New York.

Colored by hand. Second state. (The first state was engraved and published by Thomas Gimbrede, September 19, 1812.) 6⅞ in. by 9⅞ in.

OLDS 128. GROLIER 43.

56. French lithograph of the action between the *Constitution* and the *Guerriere*.

Lithographed by Betremieux. Published at Paris by Lordereau.

Colored by hand. 18¾ in. by 25½ in.

Companion to the lithograph by Betremieux of the engagement between the *United States* and the *Macedonian* (No. 75 in this Exhibition).

OLDS 131. GROLIER 57.

57. French aquatint of the action between the *Constitution* and the *Guerriere*.

Painted by Stradonwort. Engraved by Valnest. Published at Paris by Basset.

Colored by hand. 12¾ in. by 18⅞ in.

OLDS 133. GROLIER 50.

58. French engraving of the English Frigate *Warrior* captured by the American Frigate *Constitution*. Duplicate titles in French and English of this action between the *Constitution* and the *Guerriere*.

Drawn by Montardier of Havre. Engraved by Baugean. Published at Paris by Jean.

In black and white. First state. 11¼ in. by 16⅞ in.

The fourth of a set of four prints drawn by Montardier and published in France of naval actions of the War of 1812 (the other three prints in such set are Nos. 69, 76 and 89 in this Exhibition).

OLDS 130. GROLIER 49. Illustrated.

59. French engraving of the action between the *Constitution* and the *Guerriere*, entitled "Prise d'un Vaisseau Anglais par un Vaisseau Américain."

Designed by Garneray. Engraved by Debucourt.

Colored by hand. First state. 4⅛ in. by 7⅝ in.

One of three engravings by Debucourt of naval actions during the War of 1812 (the other two prints in this set are Nos. 77 and 90 in this Exhibition).

OLDS 890.

60. French aquatint of the engagement between the *Constitution* and the *Guerriere*. Dedicated to "the Deffenders of the Seas." Duplicate titles in English and French.



Drawn by Baugean. Engraved by Jazet. Published at Paris by Ostervald.

In black and white tinted. 11 $\frac{7}{8}$  in. by 16 $\frac{7}{8}$  in.

Companion to an aquatint of the engagement between the *United States* and the *Macedonian*. (No. 78 in this Exhibition.)

OLDS 1001. GROLIER 51.

61. Lithograph of the action between the *Constitution* and the *Guerriere*. Fought August 19, 1812.

Lithographed and published by N. Currier. Copyrighted 1846 by Sarony & Major, New York.

Colored by hand. 8 $\frac{1}{4}$  in. by 12 $\frac{7}{8}$  in.

OLDS 138.

62. Lithograph of the capture and destruction of H. B. M. Frigate *Guerriere* by the U. S. Frigate *Constitution*. After an action of thirty minutes.

Published by N. Currier, New York.

Colored by hand. 7 $\frac{5}{8}$  in. by 11 $\frac{1}{8}$  in.

OLDS 140.

63. Lithograph of the action between the *Constitution* and the *Guerriere*. Fought August 19, 1812.

Lithograph of E. C. Kellogg, New York & Hartford, and Horace Thayer, Buffalo.

Colored by hand. 8 in. by 12 $\frac{1}{2}$  in.

OLDS 142. GROLIER 59.

64. Water color painting by Ambroise Louis Garneray of the action between the *Constitution* and the *Guerriere* on August 19, 1812.

Signed "L. Garneray." 4 $\frac{1}{2}$  in. by 7 $\frac{3}{8}$  in.

OLDS 817. Illustrated.

65. Contemporary water color painting by an unknown artist of the action between the *Constitution* and the *Guerriere*.

Bears what appear to be the initials "B.C.B." 21 $\frac{1}{2}$  in. by 27 $\frac{3}{4}$  in.

OLDS 957.

66. Engraved portrait of Isaac Hull, the commander of the *Constitution* in the action with the *Guerriere*. Vignette below of the action, being a miniature of the battle scene depicted in No. 53 of this Exhibition.

Engraved by T. W. Freeman after a painting by Gilbert Stuart. Published at Philadelphia by Freeman & Pierie, February 1, 1813.

Mezzotint. First state, dedicated by T. W. Freeman. In black and white. 15¼ in. by 13¾ in.

OLDS 454. GROLIER 257.

67. Aquatint of the Capture of H. B. M. Sloop of War *Frolic* by the U. S. Sloop of War *Wasp* on October 18, 1812 after a close Action of forty-three Minutes.

The brilliant victory of the *Wasp* under the command of Jacob Jones, over the British Sloop of War *Frolic* in a brief encounter on October 18, 1812 came to naught a few hours later with the capture of both ships by the powerful British Ship of the Line *Poictiers*.

Drawn and engraved by F. Kearny [*sic*] from a sketch by Lieutenant Claxton of the *Wasp*. Published by F. Kearny [*sic*], Philadelphia.

Colored by hand. First state. 11⅞ in. by 16⅞ in.

OLDS 148. See GROLIER 60. Illustrated.

68. Aquatint of the Capture of H. B. M. Sloop of War *Frolic*, Captain Whinyates, By the U. S. Sloop of War *Wasp*, Captain Jones.

Engraved by S. Seymour after a drawing by J. J. Barralett [*sic*]. Published by W. H. Morgan, Philadelphia.

Colored by hand. 11⅞ in. by 16⅞ in.

Companion to an aquatint of the action between the *United States* and the *Macedonian* (No. 74 in this Exhibition).

OLDS 151. GROLIER 61. Illustrated.

69. French engraving of the English Sloop of War "Forlic" [*sic*] captured by the American Sloop of War *Wasp*. Duplicate titles in French and English of this action between the *Wasp* and the *Frolic*.

Drawn by Montardier of Havre. Engraved by Baugean. Published at Paris by Jean.

Colored by hand. 11⅞ in. by 16⅞ in.

The second of a set of four prints drawn by Montardier and published in France of naval actions of the War of 1812 (the other three prints in such set are Nos. 58, 76 and 89 in this Exhibition).

OLDS 153. GROLIER 63.

70. Water color painting of the *Wasp* and her prize, the *Frolic*, captured by the British Ship of the Line *Poictiers* on October 18, 1812.

Unknown artist. 8 $\frac{1}{8}$  in. by 13 $\frac{1}{8}$  in.

OLDS 157. Illustrated.

71. Engraving of the Capture of H. B. M. Frigate *Macedonian*, Captn. John S. Carden, by the U. S. Frigate *United States*, Stephen Decatur Commander. Dedicated to Commodore Decatur and his Brave Crew by B. Tanner. Extracts from Decatur's official letter at bottom of print. Small bust portrait of Captain Decatur in center of bottom margin, with the date of the engagement: "October 25, 1812."

The *Macedonian* was captured by the American Frigate *United States* after ninety minutes of hard fighting in an engagement west of the Canary Islands on October 25, 1812. Captain Decatur brought his prize to Newport, Rhode Island, and then to New York, the *Macedonian* being the first captured British frigate to be brought to the United States.

Engraved by Benjamin Tanner after a painting by Thomas Birch. Copyrighted, August 13, 1813, by Benjamin Tanner and published by him at Philadelphia, October 25, 1813.

Colored by hand. First state, published singly by Benjamin Tanner. 19 $\frac{1}{16}$  in. by 26 in.

OLDS 158. GROLIER 65.

72. Engraving of the action between the U. S. Frigate *United States* and the British Frigate *Macedonian* on October 25, 1812, entitled "United States and Macedonian."

Engraved by Benjamin Tanner after a painting by Thomas Birch. Copyrighted, August 13, 1813 by Benjamin Tanner. Published November 1, 1814 by B. Tanner, Philadelphia.

Colored by hand. First state. 16 $\frac{1}{8}$  in. by 24 $\frac{1}{8}$  in.

OLDS 160. GROLIER 65(a).



73. Engraving of the U. S. Frigate *United States* Capturing His Britannic Majesty's Frigate *Macedonian*. Inscribed to Capt. Stephen Decatur and his Gallant Crew by James Webster. Small bust portrait of Capt. Decatur in center of bottom margin. Engraved by S. Seymour after a painting by T. Birch. Published at Philadelphia on May 20, 1815 by James Webster. Colored by hand. 17 $\frac{7}{8}$  in. by 26 in. OLDS 634. GROLIER 64.
74. Aquatint of the Capture of H. B. M. Frigate *Macedonian*, Capt. Carden, By the Frigate *United States*, Commodore Decatur. Engraved by S. Seymour after a drawing by J. J. Barralett [sic]. Published by W. H. Morgan, Philadelphia. Colored by hand. 11 $\frac{1}{4}$  in. by 16 $\frac{7}{8}$  in. Companion to an aquatint of the action between the *Wasp* and the *Frolic* (No. 68 in this Exhibition). OLDS 164. GROLIER 66.
75. French lithograph of the action between the *United States* and the *Macedonian*. Lithographed by Betremieux. Published at Paris by Lordereau. Colored by hand. First state. 18 $\frac{11}{16}$  in. by 25 $\frac{1}{8}$  in. Companion to the lithograph by Betremieux of the engagement between the *Constitution* and the *Guerriere* (No. 56 in this Exhibition). OLDS 170. GROLIER 72.
76. French engraving of the English Frigate *Macedonian* Captured by the American *United States*. Duplicate titles in French and English. Drawn by Montardier of Havre. Engraved by Baugean. Published at Paris by Jean. Colored by hand. First state. 11 $\frac{5}{8}$  in. by 17 $\frac{1}{8}$  in. The third of a set of four prints drawn by Montardier and published in France of naval actions of the War of 1812 (the other three prints in such set are Nos. 58, 69 and 89 in this Exhibition). OLDS 169. GROLIER 70.

77. French engraving of the action between the *United States* and the *Macedonian*, entitled "Prise du Feu au Vaisseau Anglais dans le Combat navale."

Engraved by Debucourt.

In black and white. 4 $\frac{7}{8}$  in. by 7 $\frac{1}{8}$  in.

One of three engravings by Debucourt of naval actions during the War of 1812 (the other two prints in this set are Nos. 59 and 90 in this Exhibition).

OLDS 171.

78. French aquatint of the engagement between the *United States* and the *Macedonian*. Dedicated to "the Deffenders of the Seas." Duplicate titles in English and French.

Drawn by Baugean. Engraved by Jazet. Published at Paris by Ostervald.

In black and white tinted. 11 $\frac{1}{4}$  in. by 16 $\frac{3}{8}$  in.

Companion to an aquatint of the engagement between the *Constitution* and the *Guerriere* (No. 60 in this Exhibition).

OLDS 1002. GROLIER 71.

79. Lithograph of the U. S. Frigate *United States* Capturing H. B. M. Frigate *Macedonian*. Fought, October 25, 1812.

Lithographed by Kellogg & Hanmer, Hartford, Conn.

Colored by hand. 7 $\frac{7}{8}$  in. by 12 $\frac{5}{8}$  in.

OLDS 176.

80. Engraving of the *United States* and *Macedonian* Frigates passing "Hurl Gate" for New York, being the first British Frigate brought to the U. States during the Late War.

Artist and engraver not named. Published by P. H. Hansell, Philadelphia, 1817.

Colored by hand. 11 $\frac{3}{4}$  in. by 18 $\frac{1}{8}$  in.

OLDS 1081 and 818. GROLIER 67. Illustrated.

81. The first of a set of four aquatints depicting the engagement between the U. S. Frigate *Constitution* and the British Frigate *Java* on December 29, 1812. Plate 1 shows the situation of the

*Java* after an hour of close action in which she was rendered totally unmanageable.

In an action off the coast of Brazil on December 29, 1812, lasting over two hours, the British Frigate *Java* was compelled to surrender to the American Frigate *Constitution*, commanded by William Bainbridge. This was the fifth American victory during 1812 in single-ship actions.

Drawn and etched by N. Pocock from a sketch by Lieutenant Buchanan. Engraved by R. & D. Havell. Published at London, January 1, 1814, by Boydell & Co. and Colnaghi & Co.

Colored by hand. 14 in. by 17 $\frac{1}{8}$  in.

OLDS 181. GROLIER 77.

82. The second of the above mentioned set of four aquatints depicting the engagement between the *Constitution* and the *Java*. Plate 2 shows the *Java* after having sustained several raking broadsides until she became a perfect wreck.

Drawn and etched by N. Pocock from a sketch by Lieutenant Buchanan. Engraved by R. & D. Havell. Published at London, January 1, 1814, by Boydell & Co. and Colnaghi & Co.

Colored by hand. 14 $\frac{1}{8}$  in. by 17 $\frac{7}{8}$  in.

OLDS 182. GROLIER 78.

83. The third of the above mentioned set of four aquatints depicting the engagement between the *Constitution* and the *Java*. Plate 3 shows the *Java* totally dismasted and compelled by the *Constitution* to surrender.

Drawn and etched by N. Pocock from a sketch by Lieutenant Buchanan. Engraved by R. & D. Havell. Published at London, January 1, 1814, by Boydell & Co. and Colnaghi & Co.

Colored by hand. 14 in. by 18 in.

OLDS 183. GROLIER 79.

84. The fourth of the above mentioned set of four aquatints depicting the engagement between the *Constitution* and the *Java*. Plate 4 shows the *Java* in a sinking state, set fire to, and blowing up.

Drawn and etched by N. Pocock from a sketch by Lieutenant Buchanan. Engraved by R. & D. Havell. Published at London, January 1, 1814, by Boydell & Co. and Colnaghi & Co.

Colored by hand. 14 in. by 17 $\frac{7}{8}$  in.

OLDS 184. GROLIER 80.

85. Water color painting of the *Java* in a sinking state, set fire to, and blowing up.

The scene is identical with that shown in the fourth of the above mentioned set of four aquatints, engraved by R. & D. Havell after drawings by N. Pocock.

Attributed to Nicholas Pocock. 13 $\frac{1}{2}$  in. by 19 $\frac{1}{2}$  in.

OLDS 638. Illustrated.

86. Aquatint dedicated to Commodore Bainbridge and officers, etc. of the U. S. Frigate *Constitution* of this view of their capturing the British Frigate *Java* off the coast of Brazil on December 29, 1812.

Drawn under the direction of a witness of the action by W. G. Engraver and publisher not named.

Colored by hand. 12 $\frac{7}{8}$  in. by 18 $\frac{3}{8}$  in.

OLDS 185. GROLIER 81.

87. Oil painting of the U. S. Frigate *Constitution* capturing the British Frigate *Java*.

The scene is practically identical with that shown in the foregoing aquatint "drawn under the direction of a witness of the action by W. G."

Unknown artist. 16 $\frac{3}{4}$  in. by 23 $\frac{1}{2}$  in.

OLDS 846.

88. Engraving of the Capture of H. B. M. *Java*, Capt. Lambert, by the U. S. Frigate *Constitution*, Com. Bainbridge, on December 29, 1812.

Designed and engraved by N. Jocelin.

Nathaniel Jocelin (later spelled Jocelyn) was eighteen years of age when this print was published at New Haven in 1814.

In black and white. 4 $\frac{11}{16}$  in. by 8 $\frac{3}{4}$  in.

OLDS 639. GROLIER 82. Illustrated.



89. French engraving of the English *Java* Captured by the American Frigate *Constitution*. Duplicate titles in French and English. Engraved by Baugean. Published at Paris by Jean. Colored by hand. Second state, omitting "Dessiné par Montardier du Havre." 10 $\frac{7}{8}$  in. by 16 $\frac{7}{8}$  in. The first of a set of four prints drawn by Montardier and published in France of naval actions of the War of 1812 (the other three prints in such set are Nos. 58, 69 and 76 in this Exhibition). OLDS 190. GROLIER 84.
90. French engraving of the action between the *Constitution* and the *Java*, entitled "Batiment Anglais prit par Vaisseau Américain." Engraved by Debucourt. In black and white. 4 $\frac{1}{8}$  in. by 7 $\frac{1}{2}$  in. One of three engravings by Debucourt of naval actions during the War of 1812 (the other two prints in this set are Nos. 59 and 77 in this Exhibition). OLDS 188.
91. Lithograph of the action between the *Constitution* and the *Java*. Fought Dec. 29th 1812. Published at C. Currier's, New York. Copyrighted, 1845, by N. Currier. Colored by hand. 7 $\frac{3}{4}$  in. by 12 $\frac{1}{8}$  in. OLDS 191.
92. Lithograph of the capture of H. B. M. Frigate *Java* by the U. S. Frigate *Constitution* after an action of one hour, fifty-five minutes. Lithographed and published by Sarony & Major, New York. Copyrighted, 1846, by Sarony & Major. Colored by hand. 7 $\frac{7}{8}$  in. by 12 $\frac{1}{16}$  in. OLDS 195.
93. Portrait of William Bainbridge, the commander of the U. S. Frigate *Constitution* in the victorious action with the British Frigate *Java*.

Engraved by David Edwin after a painting by Gilbert Stuart. Published by Moses Thomas, Philadelphia.

Vignette below of the engagement between the *Constitution* and the *Java*, drawn and engraved by Francis Kearny [sic].

Stipple engraving. Colored by hand. 4¾ in. by 3¾ in. Illustration from *The Analectic Magazine*, 1813.

Companion to No. 96 in this Exhibition.

OLDS 436. GROLIER 232.

94. Contemporary water color painting of the action between the U. S. Sloop of War *Hornet* and the British Brig *Peacock* on February 24, 1813.

This was an encounter north of Surinam when the *Hornet* under the command of Captain James Lawrence reduced the enemy ship *Peacock* to a sinking condition in an engagement of only fifteen minutes duration.

Unknown artist. 3¼ in. by 8½ in.

OLDS 197.

95. Water color painting by George Thresher of the above mentioned action between the U. S. Sloop of War *Hornet* and the British Brig *Peacock* on February 24, 1813.

Painted by George Thresher from a drawing by Captain Lawrence. 15½ in. by 21¾ in.

OLDS 198. Illustrated.

96. Portrait of James Lawrence, the commander of the U. S. Sloop of War *Hornet* in the victorious action with the British Brig *Peacock* on February 24, 1813.

Engraved by David Edwin after a painting by Gilbert Stuart. Published by Moses Thomas, Philadelphia.

Vignette below of the engagement between the *Hornet* and the *Peacock*, drawn and engraved by Francis Kearny [sic].

Stipple engraving. First state. Colored by hand. 4¾ in. by 3¾ in. Illustration from *The Analectic Magazine*, February 1814.

Companion to No. 93 in this Exhibition.

OLDS 470. GROLIER 273.

97. The first of a pair of aquatints by Robert Dodd depicting the engagement between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon* off Boston Harbor on June 1, 1813.

One of the most disastrous defeats in the history of the United States Navy occurred when the *Chesapeake* under the command of Captain James Lawrence on the afternoon of June 1, 1813 engaged the British Frigate *Shannon*, commanded by Captain Philip P. B. V. Broke, in sight of land off Boston. After fifteen minutes of furious fighting, Captain Lawrence was mortally wounded, uttering the famous words "Don't Give Up the Ship." The *Chesapeake* was obliged to surrender, being subsequently taken by the *Shannon* to Halifax as a prize.

Painted by Robert Dodd from the information of Captain Falkiner.

Published at London, August 1813, by R. Dodd and G. Andrews.

Colored by hand. First state. 13½ in. by 18⅓ in.

OLDS 201. GROLIER 95. Illustrated.

98. The second of the above mentioned pair of aquatints by Robert Dodd depicting the engagement between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon* on June 1, 1813.

Painted by Robert Dodd from the information of Captain Falkiner.

Published at London, August 1813, by R. Dodd and G. Andrews.

Colored by hand. First state. 13 in. by 18⅓ in.

OLDS 202. GROLIER 96.

99. The first of a pair of aquatints by Joseph Jeakes of the action between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon* on June 1, 1813. Dedicated to John Earl of St. Vincent, late First Lord Commissioner of the Admiralty, by G. Webster.

Engraved by Joseph Jeakes after a painting by John Theophilus Lee.

Published by G. Webster & Co., Pentonville, and sold by R. Lambe.

Colored by hand. Second state. 15⅓ in. by 22 in.

OLDS 640. GROLIER 97.

100. The second of the above mentioned pair of aquatints by Joseph Jeakes of the action between the U. S. Frigate *Chesapeake* and

the British Frigate *Shannon* on June 1, 1813. Dedicated to Captain Broke, the Officers, Seamen and Marines of His Majesty's Ship *Shannon* by G. Webster.

Engraved by Joseph Jeakes after a painting by G. Webster under the direction of Captain Falkiner, late Lieutenant of the *Shannon*.  
Published by G. Webster, Pentonville.

Colored by hand. First state. 15½ in. by 21⅞ in.

OLDS 205. GROLIER 98.

101. Aquatint of His Majesty's Frigate *Shannon*, Capt. Broke Commander, carrying the American Frigate *Chesapeake*, Commanded by Capt. Lawrence. Dedicated to Lord Viscount Melville, first Lord of the Admiralty, by J. Hassell.

Aquatinted by Joseph Jeakes after a painting by Thomas Whitcombe. Published at London, September 1, 1813, by Hassell & Co.

Colored by hand. First state. 15<sup>5</sup>/<sub>16</sub> in. by 21⅜ in.

OLDS 206. GROLIER 100.

102. The first of a set of four lithographs, after paintings by J. C. Schetky, of the action between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon* on June 1, 1813. No. 1 is a representation of the *Shannon* commencing the battle.

Painted by J. C. Schetky. On Stone by L. Haghe. Designed by Capt. R. H. King, R. N. Published at London by Smith, Elder & Co. Printed by W. Day.

Colored by hand. 12 in. by 16⅞ in.

OLDS 208. GROLIER 101.

103. The second of the above mentioned set of four lithographs, after paintings by J. C. Schetky, of the action between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon*. No. 2 is a representation of the *Chesapeake* crippled and thrown into utter disorder by the two first broadsides fired from the *Shannon*.

Painted by J. C. Schetky. On Stone by L. Haghe. Designed by Capt. R. H. King, R. N. Published at London by Smith, Elder & Co. Printed by W. Day.

Colored by hand. 12¼ in. by 16¾ in.

OLDS 209. GROLIER 102.



104. The third of the above mentioned set of four lithographs, after paintings by J. C. Schetky, of the action between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon*. No. 3 is a representation of the *Shannon* carrying by Boarding the *Chesapeake* after a Cannonade of Five Minutes.

Painted by J. C. Schetky. On Stone by L. Haghe. Designed by Capt. R. H. King, R. N. Published at London by Smith, Elder & Co. Printed by W. Day.

Colored by hand. 12¼ in. by 16¾ in.

OLDS 210. GROLIER 103.

105. The fourth of the above mentioned set of four lithographs, after paintings by J. C. Schetky, of the action between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon*. No. 4 is a representation of the *Shannon* leading her Prize, the *Chesapeake*, into Halifax Harbour on June 6, 1813.

Painted by J. C. Schetky. On Stone by L. Haghe. Designed by Capt. R. H. King, R. N. Published at London by Smith, Elder & Co. Printed by W. Day.

Colored by hand. 12¼ in. by 16¾ in.

OLDS 211. GROLIER 104.

106. Mezzotint of the *Shannon* Frigate, Capt. Broke boarding & Capturing the American Frigate *Chesapeake* off Boston, June 1st 1813 in Fifteen Minutes.

Engraver not named. Painted by W. B. Walker, London.

Colored by hand. 9 in. by 13¾ in.

Companion to No. 117 in this Exhibition.

OLDS 218. GROLIER 106. Illustrated.

107. Aquatint of Boarding and Taking the American Ship *Chesapeake* by the Officers & Crew of H. M. Ship *Shannon*, Commanded by Capt. Broke, June 1813.

Drawn by Heath. Engraved by M. Dubourg. Published at London, July 1, 1816, by Edward Orme for Orme's *Historic Military and Naval Anecdotes*.

Colored by hand. 7½ in. by 10⅞ in.

OLDS 220. GROLIER 108.

108. Aquatint of the fatal wounding of Captain James Lawrence on the deck of the *Chesapeake* in the action with the *Shannon* on June 1, 1813. Engraving appears at the top of a membership certificate of the Lawrence Benevolent Institution of Pennsylvania.  
Drawn and engraved by William Strickland.  
Colored by hand. Vignette. 11¼ in. by 14¼ in.  
OLDS 223(a). GROLIER 276.
109. Engraving of the Gallant Action Between His Majesty's Frigate the *Shannon* and the *Chesapeake* American Frigate, with inscription at top "The Tars of Old England Triumphant."  
Artist and engraver not named. Published in England on July 24, 1813 by G. Thompson, Smithfield.  
Colored by hand. 13<sup>3</sup>/<sub>16</sub> in. by 18<sup>1</sup>/<sub>16</sub> in.  
OLDS 222. GROLIER 109. Illustrated.
110. Aquatint of the Capture of the *Chesapeake*, June 1st, 1813.  
Painted by T. Whitcombe. Engraved by Bailey. Published at London, January 1, 1817, for J. Jenkins' *Naval Achievements*.  
Colored by hand. First state. 6<sup>1</sup>/<sub>16</sub> in. by 10<sup>3</sup>/<sub>16</sub> in.  
Companion to No. 116 in this Exhibition.  
OLDS 216. GROLIER 105.
111. Aquatint of the silver plateau presented to Philip Bowes Vere Broke, the Commander of the *Shannon*, by the inhabitants of Suffolk, England, as a tribute for his triumph over the American Frigate *Chesapeake*. View of the naval action in the center.  
Henry Meyer, Execudit. Published at London, December 2, 1816.  
Colored by hand. 15<sup>3</sup>/<sub>16</sub> in. by 15¼ in.  
OLDS 228. GROLIER 111.
112. Portrait of James Lawrence, the commander of the *Chesapeake*.  
Engraved after a painting by Alonzo Chappel. Published by Johnson, Fry & Co., New York, 1862.  
Colored by hand. 7<sup>5</sup>/<sub>16</sub> in. by 5<sup>7</sup>/<sub>16</sub> in.  
Companion to No. 132 in this Exhibition.  
OLDS 473.

113. Oil painting by Thomas Whitcombe of the action between the U. S. Frigate *Chesapeake* and the British Frigate *Shannon* off Boston Harbor on June 1, 1813.

Not signed by the artist. His name is given on an old label pasted on the back. 11 $\frac{7}{8}$  in. by 15 $\frac{7}{8}$  in.

OLDS 963.

114. Oil painting on wood by Thomas Luny of the action between the *Chesapeake* and the *Shannon*.

Not signed by the artist. Name of painter on an old label at the back. 8 in. by 9 $\frac{3}{4}$  in.

OLDS 212. Illustrated.

115. Oil painting of the action between the *Chesapeake* and the *Shannon*.

Unknown artist. 19 $\frac{1}{4}$  in. by 27 $\frac{1}{4}$  in.

OLDS 213.

116. Aquatint of the Capture of the *Argus*, Augt. 14th, 1813.

In an action of 47 minutes duration, fought off the Irish coast on August 14, 1813, the British Brig *Pelican* captured the U. S. Brig *Argus*. William Henry Allen, the commander of the American ship, was mortally wounded during the engagement.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published at London, February 1, 1817, for J. Jenkins' *Naval Achievements*.

Colored by hand. First state. 6 $\frac{1}{8}$  in. by 10 $\frac{1}{4}$  in.

Companion to No. 110 in this Exhibition.

OLDS 232. GROLIER 116.

117. Mezzotint of The *Pelican* Sloop of War, Capt. Maples, Rakeing & Capturing the American Brig *Argus* on the 14 of Augt. 1813.

Artist and engraver not named. Published by W. B. Walker, London.

Colored by hand. 8 $\frac{7}{8}$  in. by 13 $\frac{5}{8}$  in.

Companion to No. 106 in this Exhibition.

OLDS 235. GROLIER 115. Illustrated.

118. Lithograph of the action between the U. S. Brig *Enterprize* and the British Brig *Boxer* on September 5, 1813.

Off the Maine coast on September 5, 1813 the U. S. brig *Enterprize*, under the command of Lieutenant William Burrows, encountered the British Brig *Boxer*, commanded by Captain Samuel Blythe. After forty minutes of fire at close range, the British ship surrendered. Both commanders received mortal wounds early in the engagement.

Lithographed and published by H. R. Robinson, New York and Washington, D. C.

Colored by hand. 8 $\frac{5}{8}$  in. by 11 $\frac{3}{4}$  in. Published about 1842.

OLDS 1069.

119. Engraving of Perry's Victory on Lake Erie, September the 10th. 1813, representing the position of the two fleets at the moment when the *Niagara* is pushing through the enemy's line pouring her thunder upon them from both broadsides, and forcing them to surrender in succession.

This was the first fleet action of the War of 1812. After three hours of fighting on September 10, 1813, when victory at times seemed almost in the grasp of the British, Oliver Hazard Perry and his fleet finally succeeded in the capture of the entire British fleet, and thus gained control of strategic Lake Erie for the United States.

Drawn by J. J. Barralet. Engraved by B. Tanner. Published at Philadelphia, November 1, 1814, by B. Tanner. Copyrighted, October 14, 1814, by Benjamin Tanner.

In black and white. First state, with earliest publication date. 18 $\frac{3}{4}$  in. by 25 $\frac{1}{8}$  in.

OLDS 237. GROLIER 120. Illustrated.

120. The first of a pair of engravings of the Battle on Lake Erie, inscribed to Commodore Perry, his Officers and gallant Crews by James Webster. Fought Sept. 10, 1813.

Drawn by Sully and Kearny [*sic*]. Engraved by Murray, Draper, Fairman and Co. Published at Philadelphia and copyrighted, July 26, 1815, by Murray, Draper, Fairman & Co. and J. Webster.

In black and white. First state. 17 $\frac{3}{4}$  in. by 25 $\frac{3}{4}$  in.

OLDS 241. GROLIER 121.



121. The second of the above mentioned pair of engravings of the Battle on Lake Erie. Entitled "Second View." Similarly inscribed by James Webster.

Drawn by Sully and Kearny [*sic*]. Etched by C. Tiebout & Engraved by G. Murray. Printed by Rogers and Esler. Published at Philadelphia and copyrighted, July 26, 1815, by Murray, Draper, Fairman & Co. and J. Webster.

In black and white. First state. 18 in. by 25 $\frac{7}{8}$  in.

OLDS 242. GROLIER 122.

122. Engraving of Perry's Victory on Lake Erie.

Painted by T. Birch. Engraved by A. Lawson. Printed by B. Rogers. Published by Joseph Delaplaine.

Colored by hand. First state. 18 $\frac{3}{8}$  in. by 25 $\frac{1}{8}$  in.

OLDS 245. GROLIER 119.

123. Engraving of the Brilliant Victory obtained by Commodore O. H. Perry over the British Fleet on Lake Erie, Commanded by Capt. Barclay. Septr. 10, 1813.

Artist, engraver and publisher not named.

Colored by hand. 10 $\frac{3}{8}$  in. by 16 $\frac{1}{4}$  in.

OLDS 250(a). GROLIER 123.

124. Engraving of Commodore Perry's Victory on Lake Erie Over the British Fleet, commanded by Commodore Barclay, Sept. 10th. 1813.

Artist and engraver not named. Published by A. Reed & Co., E. Windsor, Conn., April 1814.

Initials "J.W.B." on another copy of this print constitute evidence that it was engraved by John W. Barber.

Partially colored by hand. 6 $\frac{3}{4}$  in. by 10 $\frac{1}{4}$  in.

OLDS 256. GROLIER 127.

125. Lithograph of Perry's Victory On Lake Erie, Fought, Sept. 10th, 1813.

Lithographed and published by N. Currier, New York. Signed on plate "N. Sarony."

Colored by hand. 8 in. by 12½ in.

OLDS 272. GROLIER 138.

126. Contemporary gouache painting by George Ropes of the Battle on Lake Erie Between the U. S. Fleet, Com. Perry, & His B. M. Fleet, Com. Barclay. Key to vessels at left side of black border at bottom.

Signed by the artist. 20 in. by 26 in.

OLDS 249. Illustrated.

127. Oil painting on papier maché by James Van Cleve of Perry's fleet in Put-in-Bay, Ohio, on the morning of September 10, 1813 before sailing to engage the British fleet in that day's decisive Battle on Lake Erie.

Not signed by the artist. Old label on back states painted by James Van Cleve of Lewiston, New York. 7 in. by 18 in.

OLDS 647. Illustrated.

128. India proof engraved portrait of Oliver H. Perry.

Engraved by Henry Meyer after a painting by John Wesley Jarvis.

In black and white. Vignette. 7¾ in. by 6½ in.

Companion to No. 129 in this Exhibition.

OLDS 480.

129. India proof engraved portrait of Stephen Decatur.

Engraved by Henry Meyer after a painting by John Wesley Jarvis.

In black and white. Vignette. 8 in. by 6¾ in.

Companion to No. 128 in this Exhibition.

OLDS 445.

130. Engraving of the United States Sloop of War *Gen. Pike*, Commodore Chauncey, and the British Sloop of War *Wolf*, Sir James Yeo, Preparing for Action Sept. 28, 1813. Inscribed at top: "A Scene on Lake Ontario."

This meeting of the two squadrons on Lake Ontario on September 28, 1813 proved to be an inconclusive skirmish. The British ships under Sir James Yeo were able to outsail Commodore Chauncey's squadron and escaped.

Engraved by Ralph Rawdon. Published and sold by Shelton & Ken-  
sett, Cheshire, Conn., November 1, 1813.

Colored by hand. 8¼ in. by 14½ in.

OLDS 285. GROLIER 143. Illustrated.

131. Three small engravings framed together, namely:

- (a) Bust portrait of Commodore Porter, the commander of the  
U. S. Frigate *Essex*, which was launched at Salem, Mass. on  
September 30, 1799—one hundred and sixty years ago.

A second state of the stipple engraving of Capt. David Porter of the  
U. S. Navy engraved by Prud'homme after a drawing by J. Wood.  
Vignette. In black and white. 4 in. by 3¾ in.

- (b) Engraving of the U. S. Frigate *Essex* and her prizes at Madi-  
sonville in Massachusetts Bay at Madison's Island (so named by  
Captain Porter) in the South Pacific during the historic cruise of  
the *Essex* to the Pacific Ocean in the War of 1812.

Drawn by Captain Porter. Engraved by W. Strickland. Colored  
by hand. 4⅛ in. by 7⅝ in. Illustrated.

- (c) Engraving of "The Victory," a representation of the capture of  
the *Essex* by the British Frigate *Phoebe* and the British Sloop of  
War *Cherub* off Valparaiso on March 28, 1814.

Drawn by Captain Porter. Engraved by W. Strickland. Colored  
by hand. 3⅛ in. by 7⅝ in.

This and the preceding print are illustrations from *Journal of a  
Cruise Made to the Pacific Ocean, by Captain David Porter, in  
the United States Frigate Essex in the Years 1812, 1813 and 1814,*  
published 1822. This cruise was an illustrious one, reflecting  
high credit upon David Porter and his ship and crew.

OLDS 1010.

132. Portrait of David Porter.

Engraved after a painting by Alonzo Chappel. Published by John-  
son, Fry & Co., New York, 1862.

Colored by hand. 7⅞ in. by 5⅞ in.

Companion to No. 112 in this Exhibition.

OLDS 483.

133. The first of a pair of water color paintings of the engagement between the American Sloop of War *Peacock* and the British Brig *L'Epervier* on April 29, 1814.

On April 29, 1814 the *Peacock*, under the command of Captain Lewis Warrington, attacked off the coast of Florida the British Brig *L'Epervier*, commanded by Captain Richard Wales. At the end of a bitterly fought struggle of forty-five minutes, the British ship struck her colors.

Attributed to George Thresher. 7¾ in. by 11¼ in.

OLDS 289. Reproduced in color as the cover illustration of *Bits and Pieces of American History* by Irving S. Olds, published in 1951. Illustrated.

134. The second of the above mentioned pair of water color paintings of the engagement between the *Peacock* and *L'Epervier* on April 29, 1814.

Attributed to George Thresher. 7¾ in. by 11¼ in.

OLDS 290.

135. The first of a pair of aquatints of the British attack on Fort Oswego on the southern shore of Lake Ontario on May 6, 1814.

This print represents the attack at noon. Dedicated to His Majesty's Royal Marine Forces.

On May 6, 1814 a landing force from the British squadron on Lake Ontario, commanded by Sir James Yeo, then enjoying naval superiority on the Lake, attacked and succeeded in occupying the American base at Fort Oswego. However, the place was evacuated by the British two days later.

Drawn by I. Hewett, Lieut. Royal Marines. Engraved by R. Havell. Published at London, May 1, 1815.

Colored by hand. 15⅝ in. by 21⅞ in.

OLDS 291. GROLIER 151.

136. The second of the above mentioned pair of aquatints of the British attack on Fort Oswego on the southern shore of Lake Ontario on May 6, 1814.

This print represents storming Fort Oswego shortly after noon. Dedicated to His Majesty's Royal Marines.



Drawn by I. Hewett, Lieut. Royal Marines. Engraved by R. Havell.  
Published at London, May 1, 1815.

Colored by hand. 15½ in. by 21¾ in.

OLDS 292. GROLIER 152.

137. The first of a second pair of aquatints of the British attack on Fort Oswego on the southern shore of Lake Ontario on May 6, 1814. This print is entitled "Attack on Fort Oswego," etc.

Drawn by Captn. Steele. Engraved by R. Havell & Son. Published, April 8, 1817, by R. Havell.

Colored by hand. 10⅞ in. by 15¾ in.

OLDS 293. GROLIER 153.

138. The second of the above mentioned second pair of aquatints of the British attack on Fort Oswego on May 6, 1814. This print is entitled "Storming Fort Oswego," etc.

Drawn by Captn. Steele. Engraved by R. Havell & Son. Published, April 8, 1817, by R. Havell.

Colored by hand. 11 in. by 15¾ in.

OLDS 294. GROLIER 154.

139. Engraving of Macdonough's Victory on Lake Champlain, and Defeat of the British Army at Plattsburg by Genl. Macomb, Sept. 11th, 1814.

These British defeats on water and on land in the vicinity of Plattsburg, New York, on September 11, 1814 ended the serious threat of a British invasion of the United States from Canada. Many historians believe that the victory of Thomas Macdonough over the British fleet on Lake Champlain was the most important naval action of the War of 1812.

Painted by H. Reinagle. Engraved by B. Tanner. Printed by Rogers & Esler. Published, July 4, 1816, by B. Tanner, Philadelphia. Copyrighted, May 22, 1816, by B. Tanner.

Colored by hand. First state. 16⅞ in. by 24½ in.

OLDS 298. GROLIER 159. Illustrated.

140. Key to the foregoing print of Macdonough's Victory with an engraved sketch of the naval scene, and the accompanying separate

Plan of the Siege of Plattsburg and Capture of the British Fleet on Lake Champlain.

These two pieces were issued in black and white,  $8\frac{1}{4}$  in. by  $9\frac{1}{4}$  in. and  $9\frac{5}{8}$  in. by  $7\frac{5}{8}$  in., respectively, for use with such engraving of Macdonough's Victory.

OLDS 653(a) and (b). GROLIER 159(a) and (b).

141. Water color painting by H. Denraye of the Battle on Lake Champlain, fought on September 11, 1814. Contains pencil notations of names of ships and locations on land.

Inscribed: "Drawn Saty. Febr 2d. 1815. H. Denraye in comp'y with Wm. H. Pett."

Probably intended as a sketch for a more ambitious painting, or for an engraving.  $8\frac{1}{2}$  in. by  $22\frac{3}{4}$  in.

OLDS 303.

142. Lithograph of M'Donough's Vicity. On Lake Champlain.

Lithographed and published by N. Currier, New York. Copyrighted, 1846, by N. Currier.

Colored by hand.  $7\frac{3}{4}$  in. by  $12\frac{3}{4}$  in.

OLDS 307. GROLIER 166.

143. Lithograph of M'Donough's Victory On Lake Champlain. After an Action of two Hours, & two Minutes. Different scene than in the preceding print.

Published by N. Currier, New York. Copyrighted, 1846, by N. Currier.

Colored by hand. 8 in. by  $12\frac{1}{2}$  in.

OLDS 308. GROLIER 167.

144. Portrait of Thomas Macdonough.

Engraved by Thomas Gimbrede. Published by Michl. H. Bowyer, New York.

In black and white. Third state. Oval.  $11\frac{1}{8}$  in. by  $8\frac{7}{8}$  in.

Companion to No. 145 in this Exhibition.

OLDS 476, 474 and 475; also GROLIER 277.

145. Portrait of Oliver H. Perry.

Engraved by Thomas Gimbrede. Published by Michl. H. Bowyer,  
New York.

In black and white. Oval. 12 in. by 8½ in.

Companion to No. 144 in this Exhibition.

OLDS 479. GROLIER 279.

146. Aquatint of a View of the Bombardment of Fort McHenry, near  
Baltimore, by the British fleet under the Command of Admirals  
Cochrane & Cockburn on the morning of September 13, 1814.

The bombardment of Fort McHenry on the night of September 13,  
1814 was the occasion for the composition of the *Star Spangled  
Banner* by Francis Scott Key.

Engraved by J. Bower, Philadelphia.

Colored by hand. 10¾ in. by 17⅞ in.

OLDS 318. GROLIER 171. Illustrated.

147. English lithograph of the Gallant Attack & Capture of the Ameri-  
can Gun Boats in Lake Borgne by the Boats of the Squadron  
under the Command of Captain N. Lockyer on December 14,  
1814. (The original title has been cut off of this copy of the  
print.)

Barges carrying British troops across Lake Borgne for the contem-  
plated attack on the American forces at New Orleans were op-  
posed on December 14, 1814 by an American squadron of five gun-  
boats, commanded by Lieut. Thomas Ap Catesby Jones. All of  
these American gunboats were captured during a two hours' en-  
gagement, but they had succeeded in delaying the British advance  
on New Orleans.

Drawn by Lieut. T. M. Williams. Printed by C. Hullmandel.

Colored by hand. 8⅝ in. by 14⅞ in.

OLDS 321. GROLIER 175. Illustrated.

148. Aquatint of the Gallant Action on January 15, 1815 of His Ma-  
jesty's Frigate *Endymion* with the United States Ship *President*,  
commanded by Commodore Decatur. Inscribed by Thomas  
Rickards.

The U. S. Frigate *President*, departing from New York in the midst of a gale on the night of January 14, 1815, failed to avoid the blockading British squadron outside the port, and the next day engaged in a running fight with the British Frigate *Endymion*, compelling that ship to drop out of the action, only to be captured herself shortly thereafter by the other two ships in the pursuing British squadron.

Drawn by an officer of H. M. R. N. Aquatinted by Hill. Published at London, May 1, 1815 by Thomas Rickards.

Colored by hand. First state. 14 $\frac{1}{8}$  in. by 20 $\frac{3}{8}$  in.

OLDS 323. GROLIER 176.

149. Oil painting by Thomas Buttersworth of the running fight between the U. S. Frigate *President* and the British Frigate *Endymion* on January 15, 1815.

The scene is generally similar to that shown in the foregoing print, and is identical with the view in the succeeding aquatint.

Signed by the artist. 16 in. by 22 in.

OLDS 1079.

150. Aquatint dedicated to Captain H. Hope of His Majesty's Frigate *Endymion*, representing the Action with the American United States Frigate *President* on Sunday Evening Jany. 15th. 1815 off Sandy Hook.

Painted by T. Buttersworth. Engraved by Joseph Jeakes. Published at London, June 1, 1815, by J. Burr & G. Ballisat.

The foregoing oil painting appears to be the original after which this aquatint was engraved.

Colored by hand. First state. 15 $\frac{3}{4}$  in. by 21 $\frac{5}{8}$  in.

Companion to No. 151 in this Exhibition.

OLDS 325. GROLIER 177.

151. Aquatint dedicated to Captain H. Hope of His Majesty's Frigate *Endymion*, representing the Morning after the Action with the United States Frigate *President*, Jany. 16. 1815.

Painted by T. Buttersworth, the particulars & the positions of the Ships by Lieut. Ormond of the *Endymion*. Engraved by J. Jeakes. Published at London, June 1, 1815, by J. Burr & G. Ballisat.



Colored by hand. First state. 15 $\frac{5}{8}$  in. by 21 $\frac{1}{4}$  in.

Companion to No. 150 in this Exhibition.

OLDS 326. GROLIER 178.

152. Lithograph of the Capture of the U. S. Frigate *President* by a British Squadron under the command of Commodore Hayes off the Coast of America, January 1815. Dedicated to Captain Henry Robinson by Captain Wm. Skiddy.

Drawn and lithographed by Saml. Walters, Liverpool, from a sketch by Capt. Wm. Skiddy. Day & Haghe, Lithographers to the Queen.

Colored by hand. 14 $\frac{1}{4}$  in. by 22 $\frac{5}{8}$  in.

OLDS 329. GROLIER 179. Illustrated.

153. Engraving of a View of the Gallant Action between His Majesty's Ship the *Endymion* and the United States Ship the *President*.

Artist and engraver not named. Published in England February 24, 1815 by J. Evans and Son, Smithfield.

Colored by hand. 12 $\frac{3}{8}$  in. by 17 $\frac{1}{2}$  in.

OLDS 330. GROLIER 180. Illustrated.

154. Lithograph of the Capture of H. M. Ships *Cyane* & *Levant* By The U. S. Frigate *Constitution*. Dedicated to Chas. Stewart, His Officers & Crew, by Huddy & Duval.

This engagement—the last of the *Constitution*'s great victories in the War of 1812—took place off Madeira on February 20, 1815, when the *Constitution* under the command of Captain Charles Stewart engaged and eventually captured both the British Frigate *Cyane* and the British Sloop of War *Levant*. Both contestants were unaware that a treaty of peace had been signed at Ghent nearly two months before.

From the Original Painting by Birch. On Stone by Jas. Queen. P. S. Duval Lith. Philadelphia.

Colored by hand. First state. 7 $\frac{3}{8}$  in. by 10 $\frac{1}{8}$  in.

Illustration from *U. S. Military Magazine*, published by Huddy & Duval, Philadelphia, December 1840.

OLDS 333. GROLIER 182.

155. Gouache painting of the engagement between the U. S. Frigate *Constitution* and the British Frigates *Cyane* and *Levant* on February 20, 1815.

Unknown artist. 19½ in. by 23½ in.

OLDS 980.

156. Lithographed portrait of Charles Stewart. Dedicated by Huddy & Duval.

Drawn from life on stone by A. Hoffy and lithographed by P. S. Duval.

Colored by hand. 10¼ in. by 7½ in.

Illustration from *U. S. Military Magazine*, published by Huddy & Duval, Philadelphia, December 1840.

OLDS 486.

157. Lithograph of H. M. S. *Cornwallis* in Chase of the U. S. Sloop of War *Hornet*, J. Biddle, Commander, in the Indian Ocean in 1815. Dedicated to Commodore James Biddle by Wm. Skiddy.

The American Sloop of War *Hornet*, under the command of Captain James Biddle, while on a commerce raiding cruise in the Indian Ocean, encountered the British Ship of the Line *Cornwallis* on April 28, 1815 and was obliged to flee. By throwing overboard most of his armament and removable equipment Captain Biddle succeeded in escaping from his superior opponent after a chase of two nights and a day.

Drawn and lithographed by S. Walters, Liverpool, from a sketch by Capt. Wm. Skiddy. Day & Haghe, Lithographers to the Queen.

Colored by hand. 10¾ in. by 16¾ in.

OLDS 340. GROLIER 189. Illustrated.

158. Contemporary water color painting, probably of Algerian origin, of the capture of the Algerian Frigate *Mashouda*, commanded by Admiral Rais Hammida, off Cape Gata in the Mediterranean on June 17, 1815 by an American squadron under the command of Commodore Stephen Decatur. Title written in Arabic.

Following the declaration by Congress of war against Algiers on March 2, 1815, two American squadrons under the separate commands of William Bainbridge and Stephen Decatur were des-

patched to the Mediterranean to punish the Algerians for treaty violations. The signing of a satisfactory treaty of peace was hastened when Commodore Decatur on June 17, 1815 captured the *Mashouda*, the flagship of the then well-known Algerian Admiral Rais Hammida, who was killed during the engagement.

Unknown artist. 19 $\frac{7}{8}$  in. by 22 $\frac{3}{4}$  in.

OLDS 840. Illustrated.

159. Piece of old historical *tôle* with a view of the capture of the Algerian Frigate *Mashouda* on June 17, 1815 by the American squadron under the command of Commodore Stephen Decatur. This piece also contains a view of the conclusion of the treaty of peace with the Barbary States, and small views at the sides of various American historical incidents of that period.

In rose and white. 28 $\frac{1}{4}$  in. by 23 $\frac{1}{4}$  in.

OLDS 1015. Illustrated.

160. Aquatint of the U. S. Squadron, under the Command of Com. Decatur, At anchor off the City of Algiers, June 30 1815.

Engraved by G. Munger & S. S. Jocelin. Published at New Haven by N. Jocelin & G. Munger, Feb. 1816.

Colored by hand. 8 in. by 13 $\frac{1}{8}$  in.

OLDS 657. GROLIER 192. Illustrated.

161. Engraving entitled "Splendid Victories gained by the United States Frigates over the British since the commencement of the present War." Three vertical oval panels containing views of the actions between the *United States* and *Macedonian*, *Constitution* and *Guerriere*, and *Wasp* and *Frolic*.

Published by A. Doolittle, Engraver, New Haven, March 20, 1813.

Colored by hand. 9 $\frac{1}{8}$  in. by 14 $\frac{5}{8}$  in.

OLDS 496. GROLIER 213. Illustrated.

162. Aquatint entitled "Sprigs of Laurel," with large view of "Perry's Victory" at the top, and eight rectangular views below of naval actions or incidents of the War of 1812.

Drawn & engraved by W. Strickland. Published at Philadelphia by John Kneass.

Colored by hand. Vignette. 19 $\frac{3}{8}$  in. by 14 $\frac{1}{2}$  in.

OLDS 396. GROLIER 212. Illustrated.

163. Engraved map of the United States by Shelton & Kensett, containing seven small vignettes of naval engagements of the War of 1812.

Engraved by A. Doolittle, New Haven, and T. Kensett, Cheshire.

Almost entirely in black and white. First state. 17 $\frac{3}{8}$  in. by 19 $\frac{3}{8}$  in.

OLDS 395. GROLIER 216.

164. Water color painting of the U. S. Frigate *Philadelphia*.

Initials "AP" on a floating keg. 11 $\frac{3}{8}$  in. by 15 $\frac{3}{8}$  in.

OLDS 376. Illustrated.

165. Water color painting of the U. S. Frigate *Constellation* in 1801.

Signed: "Isiah Whyte Boston." 7 $\frac{5}{8}$  in. by 11 in.

OLDS 1018.

166. Water color painting of the U. S. Frigate *Chesapeake*.

Signed: "Isaac Willys del. Boston 1810." 6 $\frac{1}{8}$  in. by 8 $\frac{1}{8}$  in.

OLDS 893.

167. Engraving of "The *Columbus* An American first Rate Man of War . . . Anticipated to be built at Portsmouth New Hampshire about the Year 1800."

A proposed Ship of the Line, authorized by Congress in 1798, but not built at that time.

Artist, engraver and publisher not named.

Colored by hand. 10 $\frac{3}{8}$  in. by 13 $\frac{1}{2}$  in.

OLDS 374. Illustrated.

168. Aquatint, entitled "Frégate Américaine."

Designed by F. Roux at Marseilles. Engraved by C. F. Barallier, 1824. Published at Paris by Bulla and at Marseilles by Ruspini.

Colored by hand. 8 $\frac{1}{4}$  in. by 12 $\frac{1}{2}$  in.

OLDS 1019.

169. Engraving of the U. S. Frigate *Constitution*, of 44 Guns.

"Old Ironsides," as this famous frigate was later known, was launched at Boston in October 1797.

Drawn by Wm. Lynn. Engraved by Abel Bowen. Published at Boston by Wm. Lynn.

Partially in colors. 16 $\frac{1}{8}$  in. by 21 $\frac{3}{8}$  in.

OLDS 379. GROLIER 214. Illustrated.

170. Lithograph of the U. S. Frigate *Constitution*.

Drawn by William Marsh, Jr. On Stone by James Kidder. Published by Senefelder Lithograph Co.

Colored by hand. 16 $\frac{1}{2}$  in. by 21 $\frac{1}{2}$  in.

OLDS 382. Illustrated.

171. Engraving of the launching at New York on October 29, 1814 of the Steam Frigate *Fulton I*.

The *Fulton I* was a new type of frigate, designed by Robert Fulton, to be operated by steam and used as a floating battery for the defense of coastal waters. The vessel was of the catamaran type, the boiler being in one hull and the machinery in the other. A large paddle wheel operated in a sluice between the two hulls. This ship was the first ironclad steam vessel ever built and inaugurated the American steam navy.

Drawn by J. J. Barralet from a Sketch by M. Morgan. Engraved by B. Tanner. Published at Philadelphia by B. Tanner, March 27, 1815.

In black and white. First state. 9 $\frac{7}{8}$  in. by 14 $\frac{1}{8}$  in.

OLDS 399. GROLIER 221.

172. Engraving of the Wreck of the Steam Frigate *Fulton I*. Exploded June 4, 1829.

From a Sketch by G. W. Teubner.

Partially colored by hand. 6 $\frac{5}{8}$  in. by 10 $\frac{1}{4}$  in.

OLDS 402.

173. Printed political broadside used in the campaign of Samuel Dexter in the early part of 1814 for election as Governor of Massachu-



setts. Entitled "The Ship Union—98, Will meet the enemy, on the first Monday in April, with an American Crew," below which is a large engraved drawing of a ship-of-the-line named "The Union," flying a long pennant reading: "Dexter And The Union of the States" and other flags with slogans of the War of 1812. A poem and two parallel printed columns appealing for votes for Dexter at the bottom.

Dated: "Yankee Office, Boston, March 1814."

Size of full sheet: 18 in. by 10½ in.

OLDS 1082.

174. Sheet of twelve small engraved medallion portraits of various naval and military officers of the War of 1812 and other persons of prominence of that period. Two small circular engraved views below of the action between the *Constitution* and the *Guerriere* and of the action between the *United States* and the *Macedonian*. Diameter of each such naval view, 3⅜ in.

Published by Ch. Bance at Paris. Undoubtedly published during the Presidency of James Munroe (1817-1825).

In black and white. Size of full sheet: 15¼ in. by 16¼ in.

OLDS 493. GROLIER 218.

175. The first of a set of three lithographs, entitled "Naval Heroes of the United States." View of Battle of Lake Erie in center. Oval portraits of six American naval officers around the central view. Lithographed and published by N. Currier, New York. Copyrighted, 1846.

Colored by hand. 9¼ in. by 12¼ in.

OLDS 489. GROLIER 136.

176. The second of such set of three lithographs, entitled "Naval Heroes of the United States." View of Battle of Lake Champlain in center. Oval portraits of six American naval officers around the central view.

Lithographed and published by N. Currier, New York. Copyrighted, 1846.

Colored by hand. 9 in. by 12¼ in.

OLDS 490. GROLIER 165.

177. The third of such set of three lithographs, entitled "Naval Heroes of the United States." View of the action between the *Bon Homme Richard* and *Serapis* in center. Oval portraits of six American naval officers around the central view.

Lithographed and published by N. Currier, New York. Copyrighted, 1846.

Colored by hand. 9¾ in. by 12¾ in.

OLDS 491. GROLIER 12.

178. Lithograph, also entitled "Naval Heroes of the United States," containing oval portraits of eight American naval officers around a view of a sailor nailing the American flag to a mast.

Published by Kelloggs & Thayer, New York. Copyrighted, 1846.

Colored by hand. 13⅙ in. by 9⅙ in.

OLDS 492. GROLIER 222.

179. Engraved English school sheet, entitled "Old English Courage Revived," with border of six scenes relating to the capture of the French citadel of Louisbourg by the British on July 26, 1758. Handwritten poem in center, entitled "On Christmas," and signed "James Cooper 1758."

Engraved by June. Published at London, September 12, 1758, and Sold by Joseph Hawkins.

In black and white. 17¼ in. by 13½ in.

OLDS 63.

180. Engraved American school sheet, inscribed "American Naval Victories." Vignette of the Battle of Lake Erie at the top. Four small rectangular views of other naval actions of the War of 1812 at each side of fourteen lines of poetry in the center, signed "David Henry Knight, Aged 11 Years, Decr. 23d 1815."

Published by J. Tiebout, New York, December 1813. Printed by Riley & Adams.

Colored by hand. 16¼ in. by 13½ in.

OLDS 251. GROLIER 124.

181. Another engraved American school sheet, inscribed "American Naval Victories." Large oval view of the Battle of Lake Erie at the top. Three small vignettes of other naval actions of the War of 1812 at each side of a poem entitled "You Parliament of England," written by hand in the center, with the figure of a sailor at the bottom bearing a flag "Don't Give Up The Ship." Drawn by W. B. Morgan. Engraved by A. Anderson. Published by J. Tiebout, New York.  
Colored by hand. 17½ in. by 13⅝ in.  
OLDS 252.
182. Engraved English school sheet, inscribed "British Valour." Large rectangular view at the top of the action between the U. S. Frigate *President* and the British Frigate *Endymion*. Five verses of poetry of four lines each in the center, written by hand, entitled "Hatred of Sin," and signed "Josiah John Shaw, June 20th, 1820." Two small rectangular naval scenes at each side of these verses, with crossed flags and branches at the bottom.  
Published by J. Fairburn, London, and sold also by Champante & Whitrow, London.  
Colored by hand. 17¼ in. by 12⅝ in.  
OLDS 331. GROLIER 219. Illustrated following No. 162.
183. Aquatint of the engagement between His Majesty's Brig *Observer* and the American Privateer *Jack* on May 29, 1782 off Halifax Harbour.  
Privateers played an important role in both the Revolutionary War and the War of 1812. They were privately owned vessels, operating as commerce raiders upon the high seas under letters of marque issued by the respective governments of their owners. American privateers captured or destroyed about six hundred British vessels during the Revolutionary War, and some thirteen hundred British prizes were taken by such privateers during the War of 1812. The *Jack* was Salem owned.  
Engraved and published by Robt. Dodd, London, September 1, 1784.  
In black and white. 12 in. by 17⅝ in.  
OLDS 353. GROLIER 195.

184. Engraving of His Majesty's Ship *Mediator* attacking five enemy vessels, including the American ships *Alexander* and *Amiable*, on December 12, 1782.

Engraved by John Peltro after a painting by Robert Dodd. Published by John Harris, London, September 18, 1783.

Colored by hand. 11 $\frac{11}{16}$  in. by 17 $\frac{1}{8}$  in.

Companion to the engraving by John Peltro of the engagement between the *Bon Homme Richard* and the *Serapis*. (No. 13 in this Exhibition.)

OLDS 997 and 354. GROLIER 196. Illustrated.

185. The first of a set of three engravings of the above mentioned engagement on December 12, 1782 between the British ship *Mediator* and five enemy ships, including the French ship *Menagere* and the American ship *Alexander*.

Engraved by R. Pollard after a painting by Dominic Serres. Published at London on January 3, 1784 by R. Pollard and R. Wilkinson.

Colored by hand. 17 in. by 23 $\frac{1}{4}$  in.

OLDS 355.

186. The second of such set of three engravings of the engagement on December 12, 1782 between the British ship *Mediator* and five enemy ships.

Engraved by R. Pollard after a painting by Dominic Serres. Published at London on June 4, 1784 by R. Wilkinson and R. Pollard.

Colored by hand. 17 in. by 23 $\frac{1}{4}$  in.

OLDS 356.

187. The third of such set of three engravings of the engagement on December 12, 1782 between the British ship *Mediator* and five enemy ships.

Engraved by R. Pollard after a painting by Dominic Serres. Published at London on March 15, 1784 by R. Wilkinson and R. Pollard.

Colored by hand. 17 in. by 23 $\frac{3}{8}$  in.

OLDS 357.

188. Aquatint of the American Merchant Ship *Planter* beating off a French National Privateer of 22 Guns July 10th. 1799.

Artist and engraver not named. Published, October 1, 1800, by John Fairburn, London.

In black and white. 9 in. by 13 $\frac{3}{8}$  in.

Companion to a print published by John Fairburn of the action between the *Constellation* and *L'Insurgente* (No. 24 in this Exhibition).

OLDS 358. GROLIER 197. Illustrated.

189. Aquatint of The *Cambrian* of Boston, Willm. Marshall Master, beating off a French Cutter Privateer, on October 23, 1804.

Drawn by Joseph Cartwright, 1804. Engraved by W. Barnard. Published at Boston by C. Cave, February 12, 1805.

Colored by hand. 12 $\frac{3}{4}$  in. by 16 $\frac{5}{8}$  in.

OLDS 359. GROLIER 198. Illustrated.

190. Aquatint of the Capture of the *Gipsy* Schooner of New York on April 30, 1812 by H. M. Ships *Hermes* and *Belle Poule* in the Middle of the Atlantic Ocean.

Painted by W. J. Huggins from a Design by Captn. Philip Browne, R.N., Commander of H. M. S. *Hermes*. Engraved by C. Rosenberg.

Colored by hand. 10 $\frac{3}{4}$  in. by 17 in.

OLDS 360. GROLIER 199.

191. Aquatint representing the situation of H. M. Packet *Hinchinbrook* at the close of an Engagement with the American Privateer *Grand Turk* of Salem on May 1, 1814.

Drawn by W. I. Pocock. Engraved by Baily. Published at London, February 1, 1819, by Colnaghi & Co.

Colored by hand. 11 $\frac{7}{8}$  in. by 17 $\frac{5}{8}$  in.

OLDS 361. GROLIER 200.

192. Wash drawing in sepia of the above mentioned action between the *Hinchinbrook* and the *Grand Turk* on May 1, 1814.



Attributed to W. I. Pocock, as the scene depicted is identical with that shown in the foregoing aquatint.

Not signed by the artist. 12 in. by 18 in.

OLDS 361(a). Illustrated.

193. Contemporary water color painting of an engagement during the War of 1812 between an American brig and an American schooner and a larger British ship. Each American ship flies a white flag inscribed "Free Trade and Sailors Rights."

This picture may depict the capture of the British ship *Brutus* by the American privateers *Rattlesnake* and *Scourge* off the coast of Norway in 1813.

Unknown artist. 11¾ in. by 16½ in.

OLDS 849.

194. Contemporary water color painting of a British frigate in pursuit of an American privateer during the War of 1812. The American vessel flies a white flag inscribed "Catch Me If You Can."

Unknown artist. 13⅞ in. by 20⅞ in.

OLDS 988.

195. Aquatint of John Pierce who according to the title was murdered by a Shot from the *Leander*, a British 50-Gun Ship, within a quarter of a mile of Sandy Hook on April 28, 1806.

The impressment of American sailors into the British Navy was a primary cause of the War of 1812. British naval vessels, with impunity, stopped and searched American ships at sea allegedly to ascertain the presence of British seamen on board. On April 28, 1806, a British squadron off Sandy Hook hailed a small American coasting vessel. A shot fired from the British ship *Leander* in this squadron hit the water near the American vessel and ricocheted, killing the American helmsman, John Pierce. The incident caused considerable excitement in New York.

Published by John James Barralet. Designed and engraved by the publisher.

Colored by hand. 11⅞ in. by 18⅞ in.

OLDS 495. Illustrated.

196. Engraved caricature, entitled "The *Hornet* and *Peacock*, Or, John Bull in Distress."

This caricature has reference to the capture of the British Brig of War *Peacock* by the U. S. Sloop of War *Hornet* on February 24, 1813.

Copyrighted, March 27, 1813, by A. Doolittle.

In black and white. 6 $\frac{1}{8}$  in. by 10 $\frac{1}{4}$  in.

OLDS 428. GROLIER 92. Illustrated.

197. Engraved caricature, entitled "A Wasp taking a Frolick or a Sting for Johnny Bull."

This caricature has reference to the taking of the British Sloop of War *Frolic* by the American Sloop of War *Wasp* on October 18, 1812.

Drawn and engraved by Wm. Charles.

Etching. Colored by hand. 10 $\frac{7}{8}$  in. by 8 $\frac{7}{8}$  in.

OLDS 429.

198. Engraved caricature by William Charles, entitled "Johnny Bull in a Fret Oh these Wasps & Hornets! the dreadful Little Insects, how they Sting! Oh woe is me! why did I disturb Their Nest!!"

This caricature has reference to the victories of the U. S. Sloops of War *Wasp* and *Hornet* in the War of 1812.

Engraver not named. Published at 72 Chestnut St., Philadelphia.

Etching. Colored by hand. 11 in. by 9 $\frac{3}{8}$  in.

OLDS 430.

199. Engraved caricature depicting the boarding of the U. S. Frigate *Chesapeake* by the crew of the British Frigate *Shannon*.

Published at London by S. Knight, July 1813.

Colored by hand. 8 $\frac{3}{8}$  in. by 13 $\frac{1}{8}$  in.

OLDS 433.

200. Piece of historical tôle. Large oval central panel of the U. S. Ship of the Line *Independence*, described as the "First Built Line Of Battle Ship In The Western World," with a ribbon at the top

inscribed: "American Prizes Taken Since The Declaration Of War To The Signing of Peace At Ghent 1056 Vessels Huzza."

Gray in color. 20½ in. by 25 in.

OLDS 1016.

201. Paper cut-out silhouette in white of the U. S. Frigate *Constitution* on a blue background. Inscribed "Constitution." Leaf design paper cut-out border in green.

Attributed to William H. Brown. 16 in. by 21⅞ in.

OLDS 854.

202. Elegy on the Death of James Lawrence, Esq. late Commander of the U. S. Frigate *Chesapeake*, printed on silk.

Monument with bust of Lawrence at the top, inscribed "Sweet Sleep The Brave." Two parallel columns of poetry below.

Designed, engraved and printed by Abel Bowen.

In black and white. 13 in. by 8¾ in.

OLDS 1074. GROLIER 274.

203. Circular engraving of the action between the U. S. Frigate *Essex* and the British Corvette *Alert* on August 13, 1812.

This was the first single-ship naval action of the War of 1812. The *Essex*, under the command of David Porter, captured her opponent after an engagement of eight minutes duration.

In black and white. Diameter, 3⅛ in. Illustration from "The Late War between the United States and Great Britain" by Gilbert J. Hunt, New York, 1819.

OLDS 974.

Framed with a circular engraved portrait of David Porter, published by Ch. Bance, Paris.

In black and white. Diameter, 3⅛ in.

OLDS 830. See No. 174 above.



## PLATES







1. New England forces landing at Cape Breton, 1745.



2. Admiral Boscawen burning the *Prudent*, Louisbourg, 1758.





3. Continental fireships attacking H.M.S. *Phoenix* and *Rose*, 1776.



5. Naval action on Lake Champlain, 1776.



7. British attack on Mud Fort, Delaware River, 1777.



9. Arrival of the French fleet in the Delaware River, 1778.



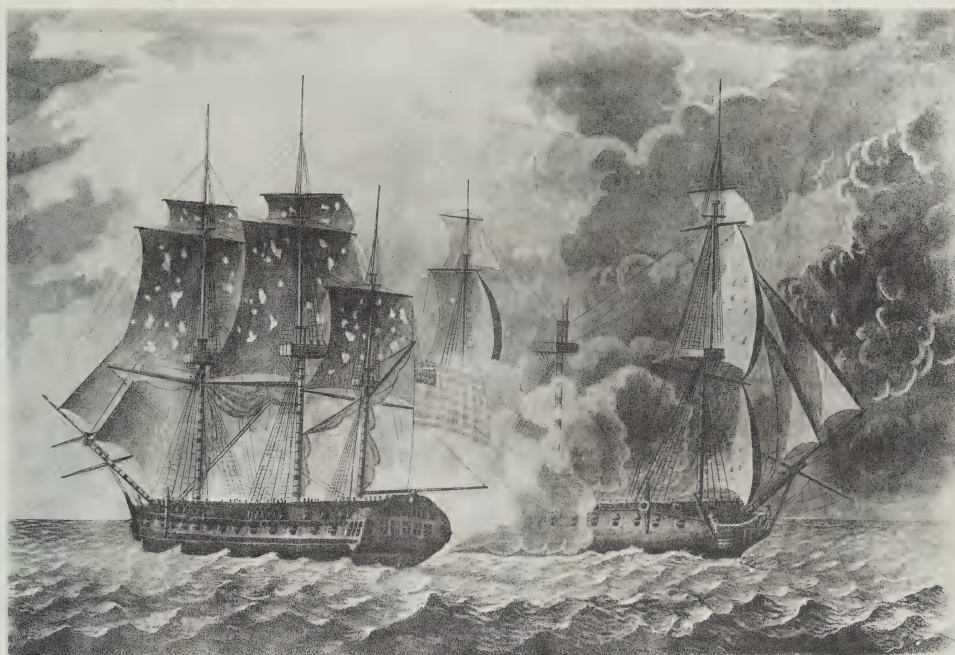


13. John Paul Jones's famous battle with H.M.S. *Serapis*, 1779.



20. U.S.S. *Constellation* chasing the French frigate *L'Insurgente*, 1799.





21. U.S.S. *Constellation* engaging the French frigate *L'Insurgente*, 1799.



22. U.S.S. *Constellation* and French frigate *L'Insurgente*, 1799.





24. U.S.S. *Constellation* capturing the French frigate *L'Insurgente*, 1799.



28. The building of the frigate *Philadelphia*, 1799.



29. Tripolitan attack on the stranded U.S.S. *Philadelphia*, 1803.



31. Stephen Decatur burning the U.S.S. *Philadelphia*, Tripoli Harbor, 1804.





32. Burning of the U.S.S. *Philadelphia*, 1804.



33. Commodore Preble's attack on Tripoli, 1804.



38. U. S. schooner *Enterprise*, 1806.



41. U.S.S. *President* and H.M.S. *Little Belt* action, 1811.





45. U.S.S. *President* and H.M.S. *Belvidera* action, 1812.



50. U.S.S. *Constitution* clearing for action with H.M.S. *Guerriere*, 1812.



52. U.S.S. *Constitution* engaging H.M.S. *Guerriere*, 1812.



58. U.S.S. *Constitution* defeating H.M.S. *Guerriere*, 1812.





64. U.S.S. *Constitution* and *Guerriere* action, final stage, 1812.



67. The capture of H.M.S. *Frolic* by U.S.S. *Wasp*, 1812.



68. H.M.S. *Frolic* being boarded by U.S.S. *Wasp*, 1812.



70. H.M.S. *Poictiers* capturing U.S.S. *Wasp* and her prize H.M.S. *Frolic*, 1812.

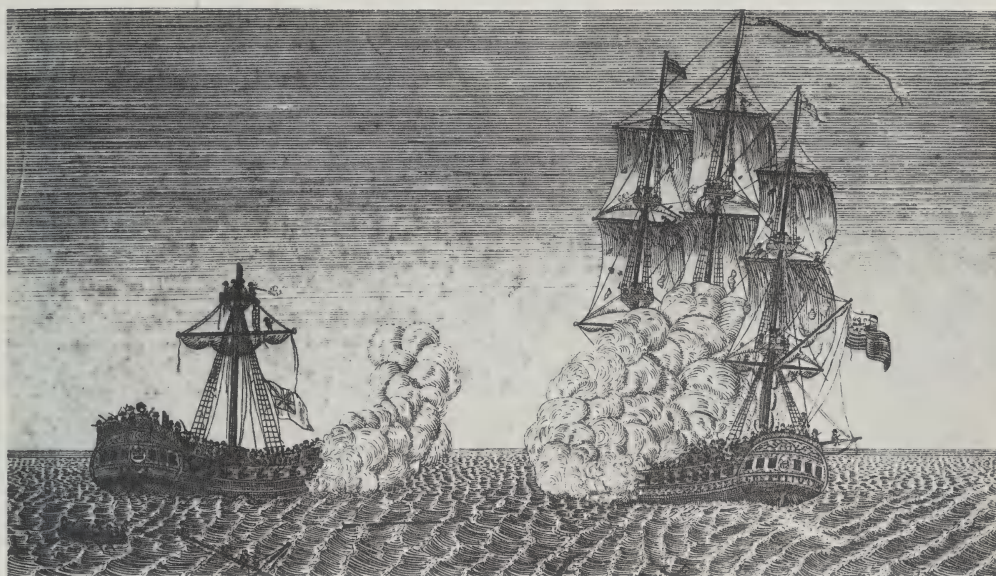




80. U.S.S. *United States* escorting her prize H.M.S. *Macedonian*, 1812.



85. H.M.S. *Java* sinking, after action with U.S.S. *Constitution*, 1812.



88. The capture of H.M.S. *Java* by U.S.S. *Constitution*, 1812.



95. U.S.S. *Hornet* sinking H.M.S. *Peacock*, 1813.





97. H.M.S. *Shannon* awaiting action with U.S.S. *Chesapeake*, 1813.



106. H.M.S. *Shannon* capturing U.S.S. *Chesapeake*, 1813.

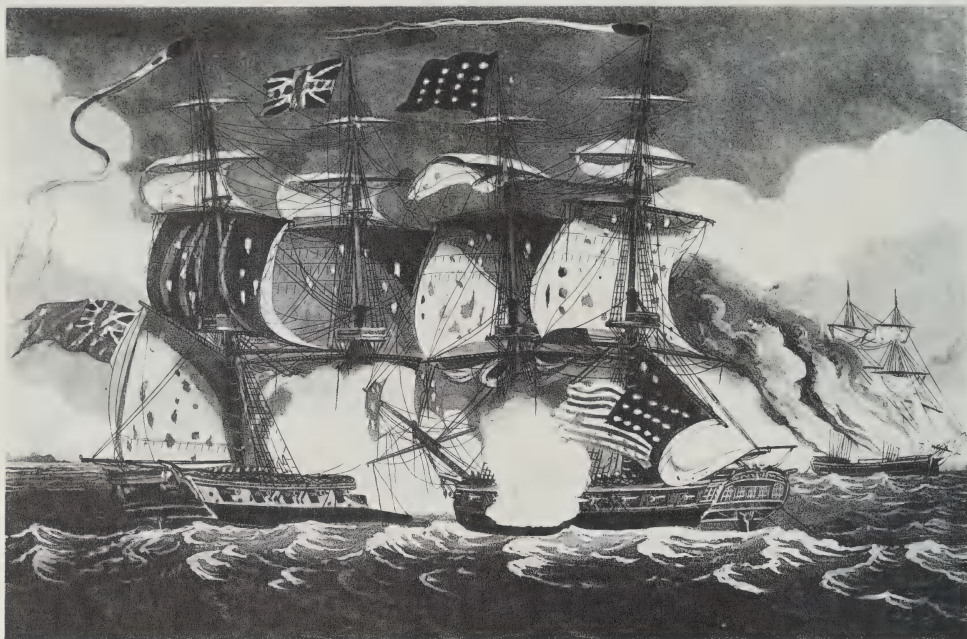


109. H.M.S. *Shannon*'s crew boarding U.S.S. *Chesapeake*, 1813.



114. H.M.S. *Shannon* and U.S.S. *Chesapeake* action, 1813.





117. H.M.S. *Pelican* capturing U.S.S. *Argus*, 1813.



119. Commodore Perry's victory on Lake Erie, 1813.



126. Commodore Perry attacking the British fleet on Lake Erie, 1813.



127. Commodore Perry's fleet preparing for action, 1813.





130. U.S.S. *Gen. Pike* preparing for action with H.M.S. *Wolf*, Lake Ontario, 1813.



131(b). U.S.S. *Essex* and prizes lying in Massachusetts Bay, Marquesas Islands, 1814.



133. U.S.S. *Peacock* capturing H.M.S. *Epervier*, 1814.



139. Commodore Macdonough's victory on Lake Champlain, 1814.





146. The bombardment of Fort McHenry, 1814.



147. British attack on U. S. gunboats, Lake Borgne, Louisiana, 1814.



152. British squadron overwhelming U.S.S. *President*, 1815.



153. H.M.S. *Endymion* taking U.S.S. *President*, 1815.





157. U.S.S. *Hornet* escaping from H.M.S. *Cornwallis*, 1815.



158. U. S. squadron capturing Algerian flagship *Mashouda*, 1815.



159. Historical chintz celebrating victory over Algiers.





160. U. S. squadron at anchor off Algiers, 1815.

**SPLENDID VICTORIES** gained by the **UNITED STATES FRIGATES** over the **BRITISH** since the commencement of the present War

**DECATUR**

**HULL**  
HAINES

**JONES**

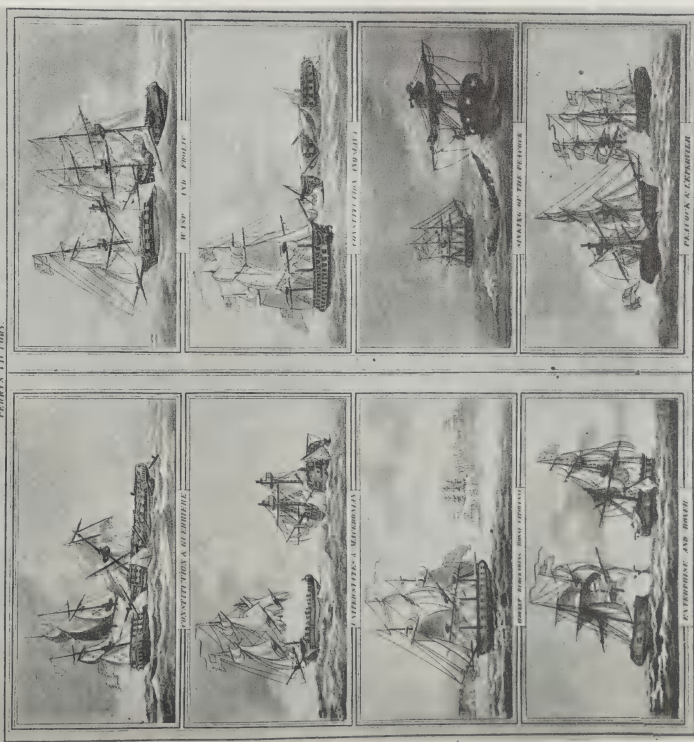
DATE	PLACE & ACTION	VESSELS	COMMANDERS	RESULT & REMARKS	DATE	PLACE & ACTION	VESSELS	COMMANDERS	RESULT & REMARKS
August 16, 1812	Lat 41° N Long 23° W	Constitution, Guerrier.	Isaac Hull, Jacob L. Davis	Guerrier captured after a three action of 10 minutes completely disabled, and was burnt.	Oct 23, 1812	Lat 32° N Long 90° W	United States, Macedonian.	Stephen Decatur, John C. Green	Macedonian captured after a spirited action of one hour & a half, and is now at New York.
August 12, 1812	Off Cape of Newfoundland	Raven, Alert.	Daniel Parker, T. L. P. Langhorne	Alert captured after a minute firing, and much cut to pieces, and is now at New York.	Dec 29, 1812	Lat 12° S Long 36° W	Constitution, Java.	John Jones, Philip B. Cortes	Java captured after a very warm engagement of one hour, and a half made a complete wreck & was towed.
Oct 18, 1812	Lat 37° N Long 85° W	Reaper, Frigate.	Isaac Hull, Jacob L. Davis	Private captured after a close action of 40 minutes. Recaptured two hours after by the Frigate of 74 guns.					

\* Lt. Comdr. Davidson commanded the Constitution in the action with the Java.

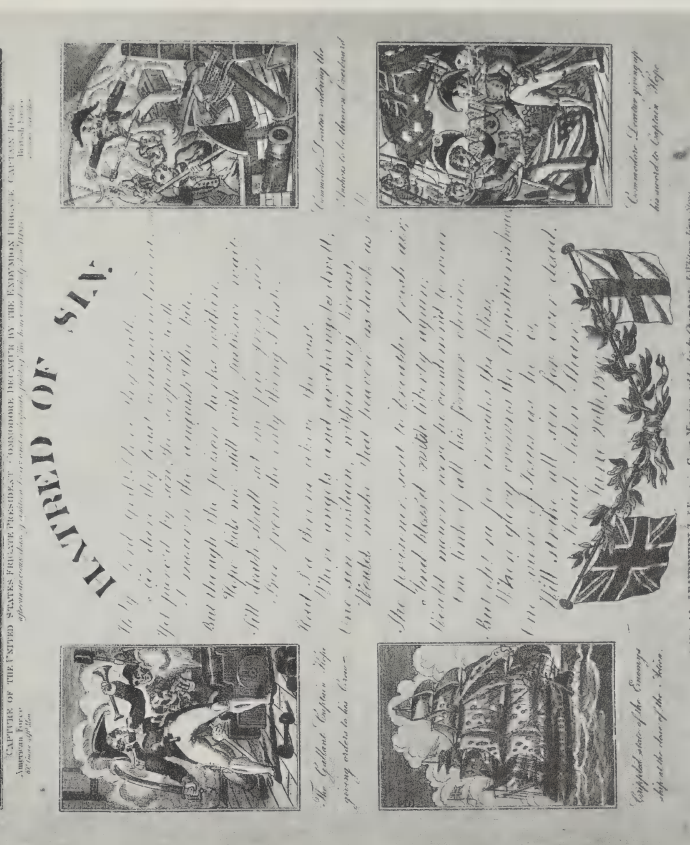
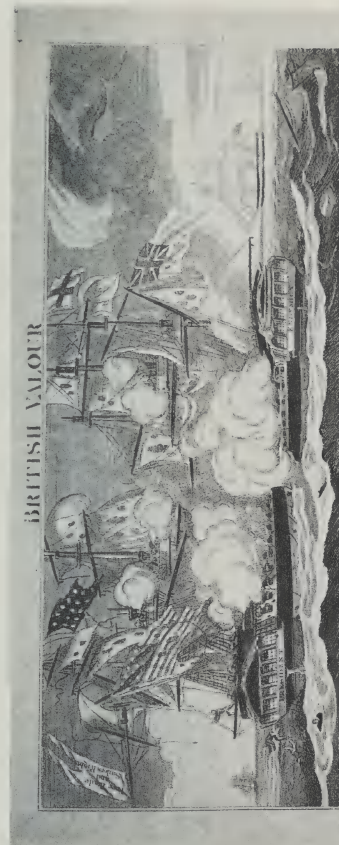
New York: Published by A. B. Little, Engineer

161. Print commemorating some naval victories, War of 1812.





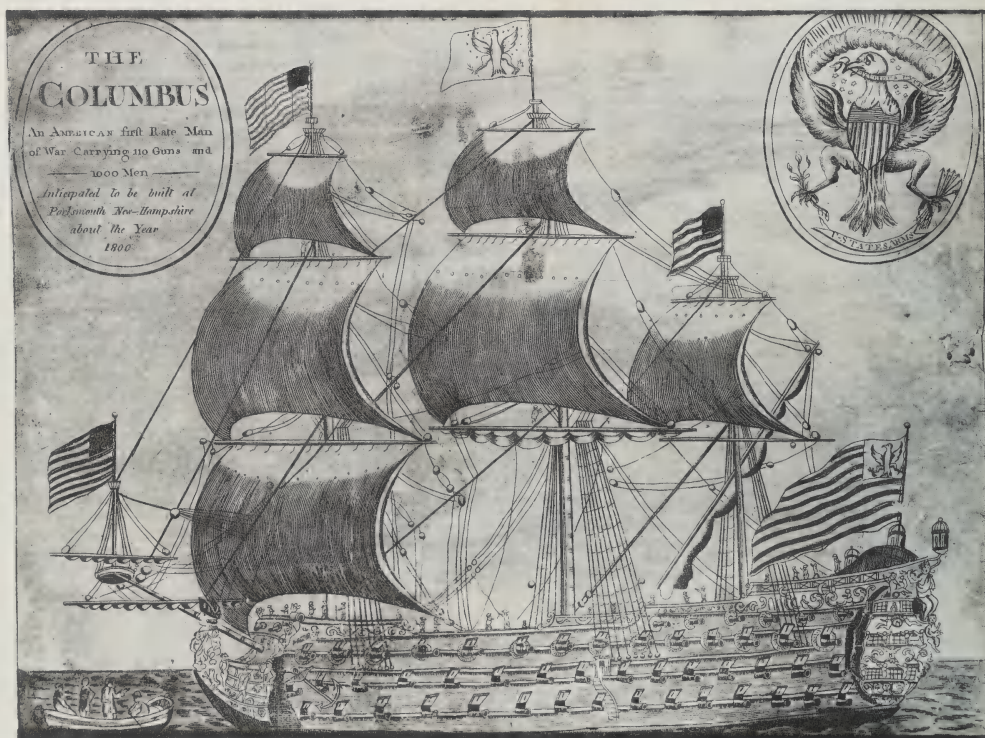
162. Commemorative engraving, War of 1812.



182. British commemorative sheet on the capture of U.S.S. President.



164. U. S. frigate *Philadelphia*, 1799-1804.



167. Fanciful picture of proposed ship-of-the-line *Columbus*, 1800.





169. The Lynn-Bowen portrait of the frigate *Constitution*.



170. The Marsh-Kidder portrait of the U.S.S. *Constitution*.

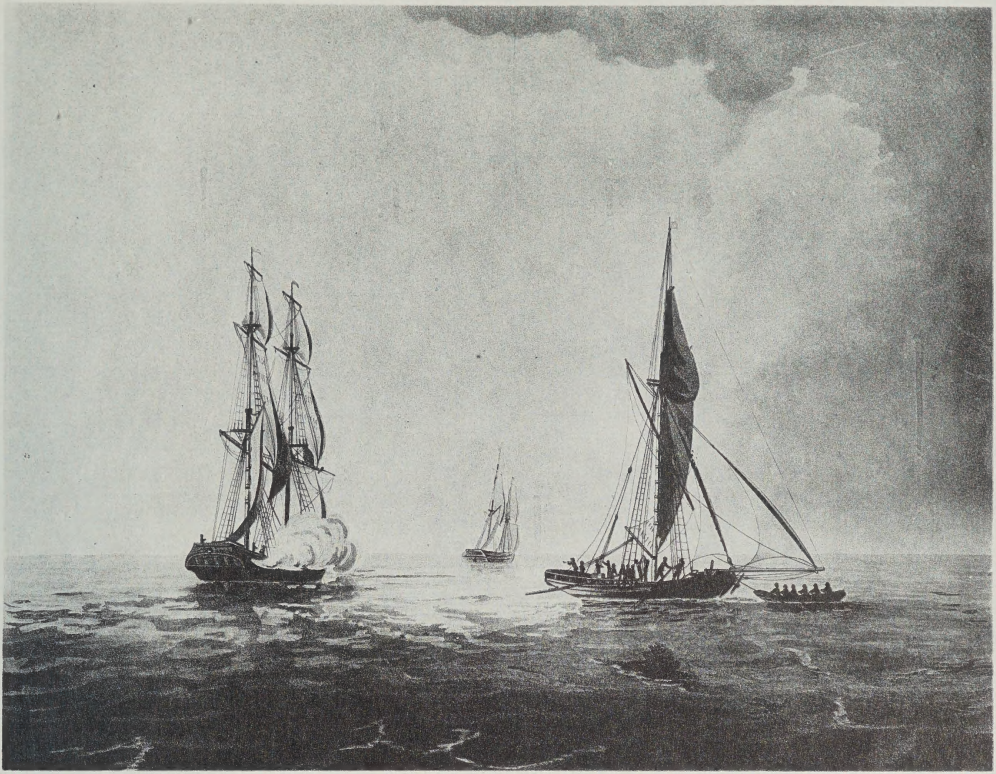


184. H.M.S. *Mediator* attacking five American merchant ships, 1782.

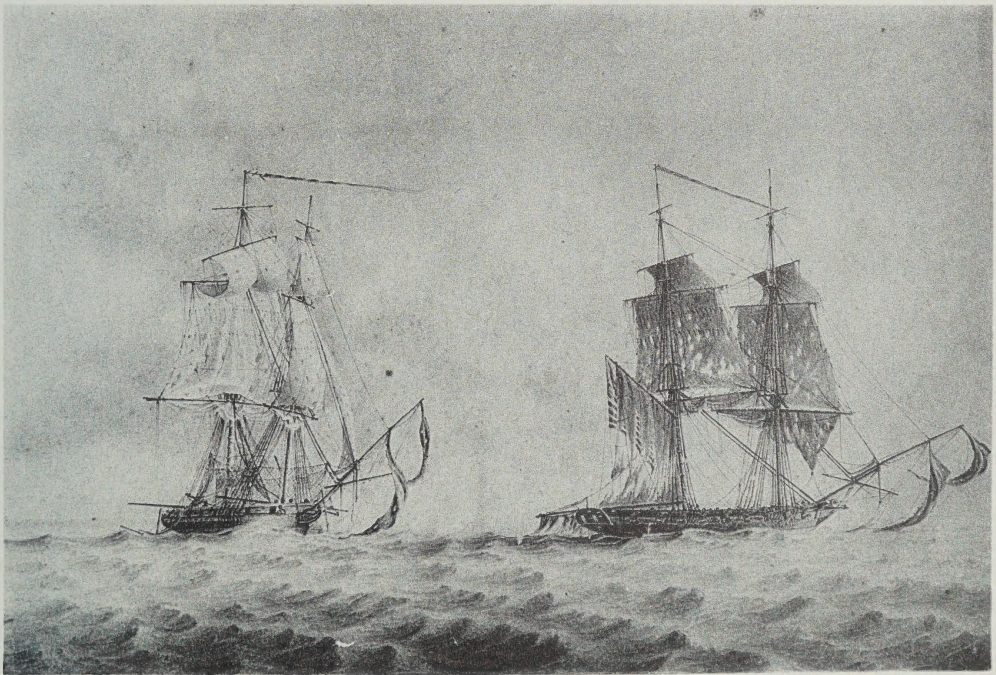


188. American merchant ship *Planter* beating off a French privateer, 1799.





189. American merchant brig *Cambrian* driving off a French privateer, 1804.



192. Action between H.M.P.O. packet *Hinchinbrook* and privateer *Grand Turk*, 1814.





195. H.M.S. *Leander* killing an American seaman during attempted impressment, 1806.



196. Caricature of American naval victories over British, 1813.



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